

• J. Richard Andrews and Joseph H. Silverman
On "Destructive Criticism": A Rejoinder to Mr. Leo Spitzer

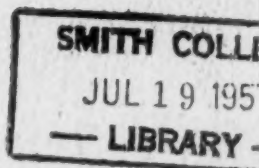
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To Stanley R. Townsend, the new Editor, to Arthur J. Knodel, Associate Editor, and to the other members of the new editorial staff, we extend our heartfelt thanks for their willingness to ensure the continued publication of *Modern Language Forum*. We are certain that under their direction this journal will prosper as never before.

The Editors

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On "Destructive Criticism": A Rejoinder to Mr. Leo Spitzer

In the lead article of the January, 1957 *Hispanic Review* (XXV, 1, 1-25), Mr. Leo Spitzer has written a lengthy critique of Stephen Gilman's *The Art of "La Celestina"* (The University of Wisconsin Press, 1956: 261 pages). In that article, the well-known scholar and teacher subjects Mr. Gilman's study to an intense attack. It is the purpose of the present writers to answer Mr. Spitzer, not because we believe that Mr. Gilman would be unable to meet the challenge, but rather because we feel that the aggression expressed by Mr. Spitzer uses Mr. Gilman merely as a smoke screen for the gaining of tactical advantages in another quarter, and that the approach he advocates in doing so might, if permitted to go unquestioned, be detrimental to the study and understanding not only of *La Celestina* but of other works of Spanish literature.

For our audience, the teachers of our future university students, it is of great importance to be aware of the present-day directions of literary scholarship and to recognize the hostility of traditional critical orientations toward newer approaches. We do not, therefore, intend to undertake at this time a review of Mr. Gilman's work, but shall limit ourselves to a discussion and an analysis of Mr. Spitzer's attitudes, assumptions, and critical criteria, as they are expressed within his recent article.

It may indeed seem presumptuous for us to attempt an answer to what Mr. Spitzer considers rationality and "philological *akribeia*."¹ Mr. Spitzer is, after all, one of the great figures of Romance philology. His awe-inspiring bibliography of linguistic and literary studies covering an extraordinary chronological and thematic range has served to create an aura of reverence around his name. And rightly so, for he has not only been endowed with an amazing fecundity but with a remarkable talent for linguistic and literary analysis which has produced studies of lasting greatness, studies which have penetrated to the core of

¹Mr. Spitzer suggested that Mr. Gilman would do well to use "plain English" (p. 19, n. 13); he himself might have profited from the suggestion. Not only does he use Greek words where English would have served the purpose, but at times even translates the Greek to Latin or vice versa (pp. 7 and 9). Jean Hytier has observed that some pages of Mr. Spitzer's writings "évoquent le carrefour cosmopolite, le congrès international, la Babel des Humanités" ("La Méthode de M. Leo Spitzer," *Romanic Review*, XLI [1950], p. 43).

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philology's most challenging enigmas and which have offered patterns for other investigators to follow. But our concern is not with his past achievements nor with the techniques that have given him well-deserved international prestige and numerous devoted followers. We are interested, rather, *exclusively* in the contents of his recent attack upon Mr. Gilman. And if, after serious consideration, we have decided to answer Mr. Spitzer, it is because it seems to us that he has chosen to deny some of the excellent principles upon which his own masterful discoveries were founded, and that he has chosen to defend points of view which he formerly considered deleterious to the study of language and literature. Moreover, and this is the main reason for our rejoinder, Mr. Spitzer has done this in order to criticize destructively the work of a young scholar who, in our opinion, is approaching literature from effective and rewarding perspectives.

When one reads a review such as Mr. Spitzer's, the question of its underlying motives is almost unavoidable. Why did he write this review? His own rationalization of motives is: ". . . I believe that, in the discipline of Philology as in the sciences, the ultimate goal, however more arduous its attainment or approximation, must be Truth and that the failure to expose contentment with half-truths or non-truths would amount to a conspiracy of silence against that noble discipline" (p. 24). The expression of such worthy sentiments could be admired if they had been written as a personal, subjective statement without an ulterior purpose. But these words do not appear in such a context. They are used aggressively. The word 'Truth' (notice the capital T) is for Mr. Spitzer a term of absolute and objectively verifiable significance. But as I. A. Richards has demonstrated, truth does not have the clear and exact meaning that Mr. Spitzer would see in it.² Modern scientists and philosophers would agree with the English critic, for they are keenly aware of the elusiveness, the subjectivity, of this troublesome concept. Max Planck, the founder of the quantum theory, has observed that "there is scarcely any scientific principle that is not nowadays challenged by somebody." Alfred Stern,³ the eminent authority on the theory of values, affirms that "even measurable scientific data have lost their *absolute certainty*" [italics added]. Albert Einstein, stripping truth of its absoluteness and stressing the personal substratum that gives it significance and value, wrote that "the knowledge of truth as such is

² *Mencius on the Mind* (London, 1932), p. 111 ff.

³ We should like to thank our friend Dr. Alfred Stern for allowing us to quote and paraphrase from his brilliant essay on "Science and the Philosopher," *American Scientist*, XLIV (1956), 281-295.

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wonderful, but it is so little capable of acting as a guide that it cannot prove even the justification and value of the aspiration toward that very knowledge of truth." Hans Vaihinger, the famous exponent of an "as if" theory of knowledge, startled the academic world with his attempt to demonstrate that the hallowed concepts used in all fields of learning were simply fictions. Today, however, physicists and chemists are not unwilling to recognize the validity of Vaihinger's views. Einstein, in fact, spoke of the "purely fictitious character of the basic principles of physical theory." Absolute entities—Truth, for example—are frightfully out of date. Philipp Frank, a disciple of Ernst Mach, offers as "the essential characteristic of enlightenment" the protest against the establishing of concepts with "absolute, eternal, metaphysical status."⁴

It would seem apparent from all this that Mr. Spitzer, with his idea of Truth, prefers to cling to Newtonian physics, although he surely cannot be unaware of newly formulated scientific principles and perspectives. But this conservatism is not only evident in the use of the word 'Truth'. He has further suggested a connection between philology and the sciences, as can be noted in his above-cited self-justification. We believe that this has only served to defeat his purpose. In our opinion, by bringing in science, criticism, and logic, particularly when he has set intuition against the latter two, Mr. Spitzer does not automatically discredit Mr. Gilman. It is unjust, we think, to attack Mr. Gilman's use of intuition when scientists—both past and present—maintain that physical theories and their laws are considered free, if not unrestricted, creations of the imagination. Scientists start off with intuitions and then test them. A hypothesis is intuitional; but such intuitions, both in the case of scientists and in that of Mr. Gilman, are not wild, fantastic, unfounded speculations. They are always based on previous study and preparation. When Mr. Spitzer states that "irrationalism," i.e., intuitionism, should be limited to a "coronation of the mental architecture" (p. 23; incidentally an example of "what our ancestors would have called *catachresis*," p. 22, n. 16)⁵ he reverses the generally accepted processes of scientific thought. According to the Spitzerian

⁴John Stuart Mill, in his classic treatise *On Liberty* (1856), had already warned that "every truth which men of narrow capacity are in earnest about, is sure to be asserted, inculcated, and in many ways even acted on, as if no other truth existed in the world, or at all events none that could limit or qualify the first."

⁵We are alluding to one of the criticisms that Mr. Spitzer directed against Mr. Gilman's style. He also accuses him of strange word formations, of a "privately coined terminology" (p. 1), of punning, and of a "misuse of his native tongue . . . most frightening for a sober reader" (p. 23, n. 16). Yet Mr. Spitzer's style is certainly not above reproach. Note "improvable assumption" (p. 15, n. 9) which in his private dialect means 'unprovable assumption'; "well-definable literary traditions" (p. 6: does he mean 'well-defined' or 'easily definable?'); "he would

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formula for critical investigation presented in his article, can one not visualize a philologist with his new discovery labored over, worked out, tested, and proved, sitting down to wait for the crowning flash of "irrationalism" with which he can put the final touches to his endeavor?⁶

It goes without saying that we are not trying to save Mr. Gilman as a scientist. In pointing out his adherence to the general procedure of scientific thought, we do not wish to suggest that this general procedure rests on a similarity in the objectives or specific methods of science and the criticism of literature. Our comments on intuition as well as those concerning truth touch only on that general area which the two fields of science and literary criticism have in common: they are both *human* pursuits, and as such are based in individual, non-absolute perspectives. Science and literature begin, we believe, with different premises, undertake different problems, and end with different descriptions of the world; for while science is "exempt from values" (Stern, *op. cit.*, p. 286), having ideated "the fiction of a purely objective world" (*loc. cit.*), literature, which is the expression of individual experience, holds values as paramount. Consequently, for the scientist, "values are nothing but empirical facts, without any value" (*loc. cit.*). But for the literary critic values are everything, not only as originally created through an individual, artistic expression, but as potentially creating new and varied perspectives. We would not, therefore, wish to impose the disciplines of science upon literary criticism.

It would seem, then, that Mr. Spitzer's "Truth," the supposed ultimate goal of Philology and the sciences, is not only outmoded but is the pontification of an individual, personal belief and the socialization of

have been able to judge *historically* the invasion in the *Celestina*, of rhetoric into theatre dialogue of Ciceronian forensics that interposes itself between the 'lives' of A and B" (p. 6: a *sober* reader will probably find this statement a bit disconcerting). M. Hytier has shown that Mr. Spitzer also has a "privately coined terminology," which occasionally defies translation (*ibid.*, p. 44). In addition, Hytier mentions (*loc. cit.*) a certain playful quality in Mr. Spitzer's style which, we imagine, would naturally include the use of puns, similar to the one that appears on p. 11, n. 7 and p. 19, n. 13 of Mr. Spitzer's review article. In his *Lingüística e historia literaria* (Madrid, 1955), we find an illustration of Mr. Spitzer's special brand of humor (pp. 84-85, n. 17).

⁶It is amazing to see Mr. Spitzer offering this description of proper critical procedure in his article. It represents an obvious reversal of the attitudes which he set forth in his book *Linguistics and Literary History* (Princeton, 1947). On pp. 26-27 of that work he wrote: "Why do I insist that it is impossible to offer the reader a step-by-step rationale to be applied to a work of art? For one reason, that the first step, on which all may hinge, can never be planned: it must already have taken place. This first step is the awareness of having been struck by a detail, followed by a conviction that this detail is connected basically with the work of art . . ." On p. 9 he speaks of having followed "first" a "quick intuition," which he earlier described with the graphic phrase, "inner click" (p. 7).

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aggressive interests. He is, we maintain, using the word as a weapon. This means that in order to understand his rationalization of motives, we must seek to understand the vital content hidden beneath his words. Our task resembles the *Forschung des Forschers* which may be applied to the investigation of any human endeavor.

Upon analyzing Mr. Spitzer's article, one finds that it contains the following words: fails, has failed, have failed, failure; truth, true, timelessly true; timeless, once and for ever, generic truth, half-truth, non-truth, untrue, unprovable, validity; common sense, common knowledge, commonplace, common language, average; rational, irrational, irrationality, irrationalism, irrationalistic, unreasonable, anarchy of thought, intuition, intuitive, logic, logically; objective, objectively, scholar, scholarship, traditional, exact, disciplined, correct, technical terminology, ideas, historical; vague, verbose, new, contemporary; dead, deadness, negative.

These words, through their high frequency and strategic position, attest to certain idiosyncrasies and answer certain enthusiasms of the author. Within the scope of his article, they constitute an intricate network founded upon supporting attitudes and assumptions. They form a significant complex, and their particular meanings in Mr. Spitzer's usage result from mutual confirmations and associations within that complex. This is to say that, while capable in other contexts of broader significance, they carry here the limited connotations urged upon them by Mr. Spitzer's specific purpose. In tracing the patterns of thought which are delineated through them, we shall be able to understand Mr. Spitzer's system of values as it is expressed in his present article.

In order to recognize the pattern they form, it is necessary to see them in operation. For Mr. Spitzer, Mr. Gilman's book as a totality is a *failure*; in elementary matters he seems *to have failed*; he *has failed* to point out historical connections. (Incidentally, it is curious, yet profoundly symptomatic of Mr. Spitzer's preoccupations, that he used the verb *to fail* in one instance at the expense of semantic correctness. He refers to the "towers of Babel" erected by Mr. Gilman "upon an unsubstantial verbal basis" as "a privately coined terminology that fails to resist rational analysis" [p. 1]. In other circumstances, Mr. Spitzer's logical mind would not have failed to perceive that a terminology that "fails to resist rational analysis" is obviously susceptible of such analysis.)⁷ Mr. Spitzer suggests that Mr. Gilman is content with *half-truths*

⁷ Hytier confirms our discovery of Mr. Spitzer's determination to prove the failure of others. For him, as for us, it can be looked upon as a stylistic trait: "M. Spitzer,

and *non-truths* and is "in danger of teaching things untrue or half-true or unprovable . . ." (p. 23). *Uncontrolled irrationalism* is, for Mr. Spitzer, a characteristic "of much of what passes today for literary criticism in America" (p. 23); and for him Mr. Gilman is a prime exponent of such irrationalism. Mr. Gilman should have allowed "his 'irrational senses' to intervene only after all rational observation [had] been exhausted" (p. 23). Mr. Spitzer implies that Mr. Gilman may be leading young Americans toward *unreasonable* ways of thinking through which "traditional American virtues" (p. 23) will be sacrificed. He considers Mr. Gilman's terminology to be "vague and verbose irrationality" (p. 1) filled with "loose associations, over-interpretation, hazardous new word coinages" (p. 22); a "terminology behind which vagueness of thought, hazy associations and verbalism are hidden" (pp. 23-24). It should have been noticed by now that all these citations are founded upon negative words.

The examples in which positive words function negatively are equally numerous. According to Mr. Spitzer, Mr. Gilman has not been interested in truth; by being outside the older schools he does not teach things that are "in the main true" (p. 23); Mr. Gilman is notably lacking in *common sense* and *common knowledge*, and did not build his study "upon a solid ground of average human experience" (p. 23); his terminology resists "rational analysis" (p. 1), for he does not observe "the laws of the common language" (p. 23, n. 16). For Mr. Spitzer, the *validity* of Mr. Gilman's treatment of *La Celestina* is questionable. He reprimands him for speaking as a poet would, for owing his interpretation to an "intuitive revelation," "an intuition emerging from love and the possession of many readings" (p. 22, n. 15), and misses references by Mr. Gilman to "logic and criticism as tools for the scholar" (*loc.*

qui est enclin à prendre en défaut ses prédécesseurs (j'ai relevé chez lui une dizaine d'emplois du verbe *to fail*: de quoi faire un *trait* stylistique), et qui n'est pas toujours juste pour des ouvrages orientés autrement que les siens, se soucie peu de vérifier si ses révélations n'ont pas été aperçues, ou pressenties, ou préparées par des travaux antérieurs" (*ibid.*, p. 54, n. 3). Against this background we can understand Mr. Spitzer's remark that "Gilman has recognized . . . the self-knowledge of the characters of *La Celestina* . . ." (p. 10). The words "has recognized" and the reference to only one page in Mr. Gilman's book suggest (calculatedly?) that Mr. Gilman may have been familiar with something about which Mr. Spitzer is the authority. The fact of the matter is that Mr. Gilman devotes an entire chapter to this problem (pp. 56-87). It may well be that it is Mr. Spitzer who now recognizes "this feature of the self-knowledge of the characters of *La Celestina*." Moreover, to accuse Mr. Gilman of playing "a game of hide-and-seek with pronouns" (p. 10, n. 6) after he has demonstrated brilliantly their vital significance within the structure of *La Celestina* as a stylistic trait is completely unjustified.

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cit.).⁸ According to Mr. Spitzer, Mr. Gilman chose the wrong moments to be rational.

By this time, it should be clear that Mr. Spitzer's pattern of thought is an extension of the two-valued orientation already implicit in his categories of truth. The words we listed above fall into two decisive groups, the good and the bad. The vantage point from which he makes these judgments is easily discernible in those terms which indicate his positive values: Truth, common sense, logic, rational, objective, technical terminology, scholarship, traditional, exact, disciplined, ideas, historical. There is, as can be seen through an examination of their contextual meaning, a relationship between them based on a reverence for reason and mind. That is to say, rational=characterized by reason, common sense=natural reason, logic=the correct manipulation of ideas, objective=communally verifiable ideas, technical terminology=correct presentation of ideas, scholarship=the pursuit of ideas, traditional=time-proven approaches to ideas, exact=the specific nature of ideas, disciplined=governed by ideas, historical=the continuity of ideas. Truth, for Mr. Spitzer, is then that certainty gained by results that are produced exclusively through the application of reason and logic and respond to the concept "idea." But by demonstrating that the point at which Mr. Spitzer's terms overlap is the preoccupation with ideas, we still do not know the manner in which this preoccupation is activated within his attitudes. Consistently enough (and there is, as a matter of fact, an admirable consistency behind Mr. Spitzer's terms and actions), that manner is the expression of one of the basic principles behind "idea" itself, i.e., the principle of reduction or abstraction. In other words, Mr. Spitzer activates his interest in "idea" through an attitude of reduction (in fact, the very ease with which his terms merge is con-

⁸Mr. Spitzer needed to take these references out of their proper context in order to make his point, for Mr. Gilman does not owe his interpretations to an "intuitive revelation," but to a "prior intuition" of the theme of *La Celestina* which "must also be explained and rationalized" (Gilman, p. 120). It was an "intuitive revelation" which was "ultimately responsible" for his understanding of what *La Celestina* was about. (Wouldn't this be Mr. Spitzer's "first step," which "can never be planned: it must have already been taken?") For Mr. Spitzer's negative purposes, it was likely that he would remove the words "prior" and "ultimately," since they are the crucially significant words in Mr. Gilman's text and demonstrate that, like Dámaso Alonso, Mr. Gilman is willing to admit "que la única manera de entrar al recinto [of a literary work] es un afortunado salto, una intuición," and that "todo intento de apoderarse de la unicidad de la criatura literaria . . . ha de empezar por la intuición y ha de rematar en la intuición también (*Poesía española. Ensayo de métodos y límites estilísticos* [Madrid, 1952], pp. 11 and 594). Mr. Spitzer frequently makes use of intuition, but he invariably finds himself infallible. Hytier complained justifiably that "l'intuition chez lui [Mr. Spitzer] se vérifie toujours" (p. 58).

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nected with this attitude). This basis for the activation of interests was already intimated in the concept of "Truth" which is a reduction to a universal. It was further verified in his usage of the words "common" ("common sense," "common knowledge," "common language") and "average" ("average experience"), a conceptualization of "sense," "knowledge," "language," and "experience," demonstrating an interest in common denominators. The words "exact" and "disciplined" also center within the realm of 'seeking the essential' and have to do with the concentration of efforts according to archetypes. The limiting, abstractive process becomes even clearer in Mr. Spitzer's term "historical." Out of all the possible manners in which the word might be understood, Mr. Spitzer selects the one that refers to the systematization of ideas, or rather of ideological motifs, and their continuity through time.⁹ It is the expression of an interest in the general, the universal, the abstractive and, as a consequence, in the restrictive.¹⁰

This attitude, however, this limiting urge which reduces everything to ideas, is not addressed to the positive aspect of utopian constructions. Mr. Spitzer's particular development of his interest in ideas is too thorough-going. It continues along the path of abstraction to negation, ending up in what we consider to be dogmatism and conservatism. His adherence to the restrictive direction of "ideas" would seem to lead him to destructive criticism (that is, between the two-valued view of success-failure, he chooses to stress failure). This results in the denial of particularity, vitality, and innovation. Since they are opposed to *his* criterion of value, they are not only erroneous, they are dangerous.¹¹

⁹ As recently as 1948, Mr. Spitzer admitted that "the 'ideas' expressed by a poet are, also, only one of the superficial traits in a work of art" (*Linguistics and Literary History*, p. 19). We are aware, however, that Mr. Spitzer makes a distinction between the philological search for "age-old ideological motifs" (*ibid.*, p. 32, n. 7) and the neo-positivistic search for ideas. That is to say, he distinguishes a concern "with ideas couched in linguistic and literary form" from a concern "with ideas in themselves (this is the field of history of philosophy) or with ideas as informing action (this is the field of history and the social sciences)" (*ibid.*, p. 32, n. 8). The slight change from the Freudian or positivistic types of "idea" to the philologist type of "idea" that Mr. Spitzer's terminology manifests (however important that change is), does not invalidate our assigning to his "history" the meaning "history of ideas." Its inter-relatedness with his aforementioned constellation of terms indicates that Mr. Spitzer has been unable to leave the realm of ideas.

¹⁰ Mr. Spitzer has accused Mr. Gilman of being overwhelmed by the evocative power of words like "living" and "vital," "without their content" (p. 6). It would seem that his own fixation on the above-listed words (evidence their frequency in his article) leaves him open to a similar accusation.

¹¹ Mr. Spitzer seems to be accusing the academic youth of America of wishing "to show the world that it can be at least as unreasonable [he means, of course, irrational] as the Germans," thus endangering "traditional American virtues" (p. 23). We wonder if Mr. Spitzer would deny American youth the right to

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His perspective—the interest in abstractive principles—has given its manner to the thing perceived; the limited view sees limitations, the negative sees only negativity. (Is this not close to the realm of the Picaresque?)¹² It is understandable, therefore, that when looking at a book of the caliber of Mr. Gilman's, he can see only failure. The surprising thing is that he reveals so easily what we believe to be the fragility of his position.

Accepting the authority which his prestige has given him, he has established "once and for ever" a "negative reading list," an index of authors which "younger scholars who deal with older literature" must never read (p. 19, n. 13). It is no coincidence that all the authors on this list represent modern philosophical and psychological trends.¹³ Departure from the old systems is undesired, since new ways of thought and perception tend to endanger the traditional ones. But for us, the only bad thing about any of the authors on Mr. Spitzer's Index (or, for

enjoy literature. Is he not demanding a stultifying conformism? Are we as Americans not to be allowed to seek new ways of satisfying our intellectual curiosity? Are we to be denied our "rugged individualism," which is supposedly as much a part of America as materialism and matter-of-factness? If one were to work out the implications behind Mr. Spitzer's statements, one would conclude that Americans should renounce such things as hi-fi sets and good music, for they too would fall into the category of non-materialistic and non-matter-of-fact. But even more important is the fallacy in his basic premise: to equate American youth with German youth overlooks the diversity of cultures. Mr. Spitzer forgets that cultures function as structural complexes within which "things" are experienced according to hierarchies of value. The American system of values has led and will undoubtedly lead to expressions and actions fundamentally different from those of the German system.

¹²Mr. Spitzer has been asked frequently why he devotes so much of his time to "destructive criticism" (p. 24). The answer to that question should now be apparent, and the answer which he gave (previously quoted) should be clearly recognizable as a rationalization, an emotionally motivated self-justification.

¹³Mr. Spitzer has taken great pains to imply that Mr. Gilman is seeing Rojas as an existentialist before Existentialism. With calculated sarcasm he reminds Mr. Gilman that "there is not necessarily anything 'existential' hidden behind every mention of the verb 'to fall' in our play" (p. 11, n. 7; note Mr. Spitzer's certainty that *La Celestina* is a play). No, not necessarily existential! But need we remind Mr. Spitzer that its use was not accidental? And this seems to be the point that Mr. Gilman has wished to make. The picayune way in which he remarks that Mr. Gilman's examples "are slightly overinterpreted" (p. 11, n. 7) suggests that in other circumstances he would have been perfectly willing to recognize Rojas' artistic use of the verb as a *leitmotiv* of impending tragedy.

Mr. Spitzer frequently tries to suggest that Mr. Gilman is a "victim of a contemporary philosophy" (p. 14, n. 8) and that his writing is "marred by ideology." This last quotation was the only remark that Mr. Gilman's "more than competent study on Avellaneda" (J. E. Gillet, *Hispanic Review*, XXIII [1955], p. 241) elicited from Helmut Hatzfeld, whose *A Critical Bibliography of the New Stylistics* (Chapel Hill, 1953), itself unfortunately "marred by the author's fondness for technical phraseology" (Gillet, *loc. cit.*), is filled with adulation of Mr. Spitzer.

For us, the opinions about ideologies defended by Spitzer and Hatzfeld are untenable. Are we to understand that they have kept themselves free of the contamination of ideologies? Is one to be considered less "marred by ideology"

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that matter, about any others that may be listed from Existentialism, Aristotelianism, Positivism, Scholasticism, etc., that is, from any doctrinal or philosophical system) is not that they may constitute a negative list or a positive list, but that they may be approached in an exaggerated manner, with unjustified intentions and expectations. It is not the system, then, but the way in which the system is applied. Literature will not be encompassed by any of them; the only thing they can do is to offer keys to possible better understanding. But Mr. Spitzer insists that we must make a choice, and the one he has made is an eloquently *irrational* defense of Neo-positivism: "If I must choose between any old-fashioned, but first-rate positivist whose aesthetic creed may be unsophisticated and crude, but who knows the exact meaning of his technical terminology, is able to handle textual, historical and linguistic questions and to focus his undivided attention on a particular problem at the time, and a contemporary ambitious creator of new bold *aperçus* and new terminology behind which vagueness of thought, hazy associations and verbalism are hidden, I definitely would prefer today the former" ("today" indicates that his tastes have changed). It will be noted that Mr. Spitzer chooses the first-rate positivist despite the fact that "his aesthetic creed" may be "unsophisticated and crude." In other words, in dealing with literature, which is aesthetic, he prefers technology to "a power of keen observation in describing literary works of art" (p. 1).¹⁴

The weakness of Mr. Spitzer's preference for positivism over existentialism lies in the fact that he assumes in his article that *things* are more important than *manner*. Only such an assumption can, we think, explain his preference. It cannot be justified by appeals to logic, unless Mr. Spitzer wishes to be accused of exactly the same fallacy that he points out against Mr. Gilman, i.e., faulty premises. So, it is easily understood that Mr. Spitzer's neo-positivistic logic would not consider

who speaks of a fifteenth-century author from nineteenth-century perspectives than one who does so from a twentieth-century vantage point? The philologists whom Mr. Spitzer reveres and uses as weapons in his attack . . . are they too not working from beliefs and values, *a priori* principles ultimately grounded in "philosophies" and systems current at their time? Mr. Hytier has found in Mr. Spitzer's writings "des concepts ou des théories, qui ne sont peut-être pas sans avoir quelque ressemblance avec ces catégories *a prioristiques* qu'il rejetait doctrinalement" (*ibid.*, p. 49).

¹⁴It is instructive at this point to notice the uniformity of his approach. Even words customarily implying dispraise can be charged with affirmative connotations when associated with positivism and Mr. Gilman's supposed opponents. Thus, "old-fashioned" (also used on p. 14, n. 8, in a similar context), "unsophisticated," "outmoded" (p. 1), and "crude" are positive values opposed to "new," "bold," "ambitious," and "contemporary."

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Mr. Gilman's vitalistic logic to be logic at all. Mr. Spitzer's article presents a static world in which things are flat, continuous, uninteresting, except for repetition and change of quantity. Mr. Gilman, on the other hand, is interested in individual expression, the uniqueness of genius. While Mr. Gilman does not underestimate "the force and tenacity of tradition" (we have borrowed the phrase from E. Cassirer)—as Mr. Spitzer implies that he does—, his major concern is with the *dynamics* of the commonplace within the structure of one author's work.

We are faced with an impasse. At the heart of the matter is a problem of definition. Mr. Spitzer's concept of logic would necessarily lead him to consider Mr. Gilman's work irrational.¹⁵ For Mr. Spitzer, "the truth of continuity is as great as the truth of change" (p. 25).¹⁶ For Mr. Gilman, however, it is the truth of change that is not only as great as, but greater than, the truth of continuity. What is most important for Mr. Gilman is not the source and substance of particular ideas but their function within a specific temporal and literary ambience. And in this matter he is closer to the great historian of ideas, Ernst Cassirer, than to Leo Spitzer.

Mr. Spitzer's predilection for rigidity over freedom, which is made evident in his above-quoted acceptance of old-fashioned positivism, fits within the general pattern of thought which we have seen operating throughout his article. As strange as that confession of preferences is, it is not the most emphatic expression of his negativity. When criticizing Mr. Gilman's discussion of the "vital" aspects of the dialogue in *La Celestina*, Mr. Spitzer makes a startling statement: "the dialogue technique of Rojas consists mostly in the insertion into the different speeches of rhetorical elements . . . and this recourse to generic and rhetorical *topoi* . . . is 'dead' for a modern reading public" and later adds: "Had I to comment on *La Celestina*, I would then begin by accepting this 'deadness', then to explain the reason for the over-expansion of rhetoric in the drama" (p. 7). There are so many debatable

¹⁵ Less than ten years ago, Mr. Spitzer was not only willing to accept "the irrationalism inherent in any rational operation in the humanities," but also to place his stamp of approval on that irrationalism by stating that "Socrates himself was a religious [i.e., irrational] genius" (*Linguistics and Literary History*, p. 33, n. 10).

¹⁶ Even in this token concession, which appears for the first and only time in the last few lines of the appended necrology for Curtius, there can be seen the same preoccupation with negative, reductive approaches. His last words are, after all, one more homage to the continuity of history, to the continuation or revival of ancient rhetoric. To assess this very limited interpretation of the "history of ideas," see the much richer concept offered by Ernst Cassirer ("Some Remarks on the Question of the Originality of the Renaissance," *Journal of the History of Ideas*, IV [1943], pp. 49-56).

points in statements such as these that we shall not be able to discuss them all. But we must indicate that Mr. Spitzer has completely overlooked the problem (thus far unsolved) of *La Celestina* as drama,¹⁷ a matter which Mr. Gilman has taken great pains to clarify and which Mr. Spitzer has studiously avoided (see our note 7).

It is not surprising to us that Mr. Spitzer should consider *La Celestina* dead "for a modern reading public," since the only things that seem to catch his interest are *topoi*, the unindividuated elements which are presented as devoid of personal genius. Previously, he had equated the "stychomythic alternations" (including general maxims) in Seneca's dialogue with the "lengthy discourses, and sometimes series of genuine Spanish proverbs" (p. 9, n. 5) which are found in *La Celestina*. As Mr. Spitzer has observed, Rojas "has only increased the *dosage* of such didactic passages . . ." [*italics added*] (p. 9, n. 5). The Spanish poet has combined to a greater *degree* than Seneca the *same* two elements: "dramatic speech with rhetorical treatise" (p. 9; note once again the term 'dramatic').¹⁸

Mr. Spitzer's desire not to see the inherited elements—commonplace though they may be—*functioning* within the individual artistic reality of a work, denies depth and "livingness" to the work's manner of being. Apparently, Mr. Spitzer feels that the sums of related elements are equal to related wholes with only differences of quantity (*dosage* or *degree*). But this is not so, for the reorganization of elements however slight (and in *La Celestina* the reorganization is tremendous) releases new energies, creates new perspectives, resulting in something completely unique with respect to its predecessors. The tangential approach to the

¹⁷ In addition to calling it drama, Mr. Spitzer refers to *La Celestina* as "a play acted out on the stage" (p. 5). Can he believe that *La Celestina* was or could be presented in its complete form? Can he possibly consider *La Celestina* as theater? His remarks indicate that he does. In other words, for him there seems to be no difference between the quality and intent of theatrical dialogue and the quality and intent of dialogue in *La Celestina*.

¹⁸ These references to "*dosage*" and to "*degree*" help us to understand Mr. Spitzer's remark that Mr. Gilman would have been able "to judge *historically*" (p. 6) certain aspects of *La Celestina* if he had consulted Curtius. He means, of course, that Mr. Gilman would have been able to recognize the exact weight and volume of the Senecan and Ciceronian elements used by Rojas in the preparation of *La Celestina*, that is, he would have been able "to retrace [them] *historically*" (p. 10). Unfortunately, Mr. Spitzer has chosen to overlook the fact that Mr. Gilman is completely aware of the sources of *La Celestina*, that he too has read F. Castro Guisasaola's *Las fuentes de La Celestina* (Madrid, 1925) and, in addition, C. Samonà's *Aspetti del retoricismo nella "Celestina"* (Rome, 1953). So these important words of Mr. Gilman have fallen on deaf ears: "We must not be misled . . . by the desirability of identifying sources into confusing received ideology with creative intentions. If we do so, we shall never understand *La Celestina*" (p. 121).

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artistic fact advocated in his article leads Mr. Spitzer to look upon works of literature as museum pieces or laboratory experiments.¹⁹

The same lack of understanding of literary reality can be seen in his sarcastic remark about Gilman's description of cosmetics in *La Celestina* as "plastic dialogue": "Once cosmetics, the stock-in-trade of the prostitute at all times, from antiquity to the present day, is presented as a 'dialogue', and as a 'plastic' dialogue at that, the reviewer finds it wiser to be silent" (p. 11). From this last statement it would seem that Mr. Spitzer has elected to be unaware of the existence of a literary reality as an organic, structured unity, functioning autonomously and made meaningful from within its own intentional creative premises, distinct in validity and form from the real, everyday world of which it is a selective, symbolic representation.²⁰ The confusion of levels of action (real vs. artistic) is similar to his interest in the continuity of ideas. What before was seen to be an indiscriminate, unindividualized appropriation of Senecan techniques finds an echo in this compulsive, impersonal acceptance of elements from everyday life. For Mr. Spitzer, Seneca and cosmetics entered into Rojas' work merely because they existed and the work called for them, as if the work more than the author were the agent of selection. This attitude is similar to the one held by those backward peoples who still believe that the sun "comes up."²¹ It is almost as if Mr. Spitzer considers a literary work as the end-product of chemical and mechanical experimentations. He overlooks the author's effective intent, his absolutely personal and unique contribution in

¹⁹ Mr. Spitzer claims that a series of rhetorical questions cited by Mr. Gilman from *La Celestina* "is not basically different from any sequel of polemic, self-defending questions in Cicero's orations" (p. 6, n. 2). This "not basically different" is unsubtle enough to let all the vitality of Rojas' personal differences escape notice. These personal differences, these all-important idiosyncrasies, are the major concern of Stylistics. Is it not strange that Mr. Spitzer, the "Columbus of modern style analysis" (Hatzfeld, *op. cit.*, p. 48), should choose not to emphasize their significance? Instead, he focusses his attention upon the skeletal formula of rhetorical questions. But there are rhetorical questions and rhetorical questions. The point that should have been of interest here is not the generic fact but the particular function.

²⁰ He reveals a similar confusion when he alludes to "commonplace mishaps generally feared by the community" (p. 11, n. 7. See also p. 20, lines 1-3).

²¹ This illogical attitude on the part of such a learned man is unexpected, but it is not the first time Mr. Spitzer has shown himself to be eccentric in his basic premises. In his book *Linguistics and Literary History* we find the statement: "What I would object to in [Kenneth Burke's] method is that it can, obviously, be applied only to those poets who do, in fact, reveal such associational clusters—which is to say, only to those poets who do allow their phobias and idiosyncrasies to appear in their writing. But this must exclude all writers before the eighteenth century, the period in which the theory of the 'original genius' was discovered and applied" [our italics] (p. 32, n. 7). Analogously, gravity would have had no effect until legislated into existence by Newton. And so, for Mr. Spitzer, to speak of "individual" associations, that is to say, associations not prompted by a literary tradition" (*loc. cit.*) in writers before the eighteenth

the construction of artistic form.²² Mr. Spitzer's demonstration of his inability, in this article, to understand the fundamental distinction between reality and poetic reality is one more proof of his determination not to understand what Mr. Gilman is trying to do.

Thus, it is not difficult to understand Mr. Spitzer's admiration for the "matter-of-fact, ascetic, philological aridity" of Ernst Robert Curtius' final years. Curtius' "rôle as an *arbiter elegantiarum* equal to Thomas Mann, T. S. Eliot and Ortega" is of slight importance when compared to the resurgence in Curtius "of the philological vein and of the medievalism which he had learned to cultivate in his youth under the aegis of the positivist Gröber. . . ." Curtius' contributions as an "aesthetic and cultural critic," an "acolyte of Bergson's intuitionism and of Scheler's phenomenology," are all repudiated by his return to "solid philology" and by his denial of "his own cultural speculation and his journalistic vein" (p. 24).

Following the direction implicit in the words used by Mr. Spitzer to characterize Curtius—ascetic, prophet,²³ sobriety, discipline, acolyte—we are afforded another insight into Mr. Spitzer's attitudes. Finding strength in the great myth of Reason, Mr. Spitzer has elaborated a religion whose truth is founded in the dogma of ideas and whose morality is determined by these same ideas. Within this framework, Curtius,

century would be equivalent, it seems, to speaking of apples falling before Newton. Mr. Spitzer's intelligence pays dearly for his love of tradition. It leads him into an ingenuousness which is all the more disturbing because of his wide and varied knowledge. The fact that writers after the seventeenth century lost the deep respect for traditional expression held by the writers of previous centuries does not mean that the latter writers were devoid of personal expression, of "phobias and idiosyncrasies."

²² Mr. Spitzer has reproduced in the necrology of E. R. Curtius appended to his article the following lines from one of his previous writings: "When the seventeenth-century writer Gracián's concepts of *ingenio* and *concepto* are retraced to a passage of the fifth-century writer Martianus Capella in which their Latin equivalents *ingenium* and *conceptus* are found side by side, one feels as though the world-clock stood still: man appears here as a being consisting in continuity" (p. 25). Mr. Spitzer's joy at finding the world-clock standing still, confirming the continuity of man, is not the type of joy and enthusiasm which can lead others to a richer appreciation of a literary work.

The appearance of *ingenium* and *conceptus* in Capella and their re-appearance in Gracián can be of no great importance for the study of literature unless we see it as an *effective* acceptance on the part of Gracián, i.e., unless we can see the manner in which that motif enters and is made meaningful within and through Gracián's work. Mr. Spitzer is following the Aristotelian concept of "A is A" which has been so long accepted by Western man that it has entered the realm of common belief as the desperate and deadly adage of "nothing new under the sun."

²³ Besides using the word "prophet" to refer to Curtius, Mr. Spitzer also assumes the same role for himself: he "knows also of the pitfalls that lie in wait for the new schools" (p. 23).

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through a stoic renunciation of the vital, "as if to chastize his former nature" (p. 24), is a convert who has reached the sainthood of Rationalism. Mr. Spitzer, the repentant apostate "who twice in his life was associated with irrationalistic movements" (p. 23), has renounced his irrationality, and in atonement for his past heresies proclaims his adoration for Curtius with exaggerated zeal. To continue this metaphorical analysis, we might say that in attacking Mr. Gilman so unjustifiably on so many points of which he himself is guilty *in this article and elsewhere*, Mr. Spitzer seems to be wishing to purge himself of sins against his religion of Ideas. Thus it would seem that the accumulation of terms denoting failure is his subconscious confession of the impossibility of fulfilling completely the demands made upon him by his faith. His feeling of guilt can be lessened only through the unburdening of his personal transgressions on to a scapegoat.

How do other critics, not bound by the dogmas which Mr. Spitzer professes, regard Curtius' and in particular his monumental *Europäische Literatur und lateinisches Mittelalter*? To be sure, they are unanimous in their recognition of his greatness and in their praise of the magnitude of his accomplishment. María Rosa Lida de Malkiel, the greatest feminine scholar in the Spanish language, confirms our thoughts when she writes: "Nadie que haya leído este volumen podrá dejar de reconocerlo como la contribución más original al estudio de la literatura latina de la Edad Media, y como la investigación más vasta en tema y más rica en detalle que ha presentado en los últimos años la filología alemana" (*Romance Philology*, V [1952], p. 99). But we are also in agreement with the fundamental criticism which she deemed necessary to reiterate throughout the 32 densely written pages of her magistral review. That criticism is basically the one that we have been directing against Mr. Spitzer. Curtius writes "con medieval dogmatismo" (p. 111; the reader will remember our discussion of Curtius, Spitzer, and 'religion'), he is "más inclinado a subrayar la identidad que a percibir las diferencias" (*loc. cit.*). For Curtius, the concept of continuity is supreme. Mrs. Malkiel does not share his emotional involvement in that concept:

"Estrictamente ¿dónde reside el valor de la continuidad? Que en la historia europea de Homero a Goethe haya habido grandes momentos, cumbres del pensamiento, del arte, de formas de vida, es una afirmación obvia. Obvia también es la existencia, entre esas cumbres, de una continuidad histórica, en el sentido de que gradualmente, en una gradación de siglos, se ha pasado de una cumbre a otra. En sí, las cumbres son entidades diferenciadas, sustantivas, cuyos

méritos y tachas no se resuelven en sus precedentes [italics added]. Si se piensa valorando—reconociendo las cumbres—lo importante son las grandes individualidades—épocas o personajes—relacionadas entre sí, pero de ninguna manera continuas en su esencia. Al contrario: por su esencia son irreductibles y discontinuas. . . . Por útil que sea la continuidad latina para juzgar muchos pormenores del arte de Dante, no explica más que el origen de unos materiales disgregados: el principio activo en la belleza de la *Commedia* es, al fin, la incógnita nunca despejada, el genio personal del individuo Dante Alighieri" (*loc. cit.*).

The inevitable consequence of this "escasa atención artística individual es la exaltación de la tópica, o catálogo histórico del lugar común a clave de la unidad de cultura europea. Pues el lugar común en sí es lo inerte, *lo muerto* dentro de la transmisión literaria, que cobra valor cuando se lo recrea y diversifica, esto es, cuando deja de ser tópico: su inventario marca estrictamente el rastro de la inercia espiritual de Europa, no de su unidad creadora . . . el crítico [Curtius or Spitzer], indiferente a la esencial unidad de la obra de arte concreta, *la fragmenta en átomos conjeturales* . . . se precipita a asir la palpable semejanza material, sin parar mientes a la íntima, irreductible diversidad" (p. 113) [italics added]. These incisive remarks not only point up the essential deficiencies of Curtius' literary methods, but help to clarify Mr. Spitzer's interest in the commonplace and *topoi*, his willingness to accept the "deadness" of *La Celestina*, and his great admiration for Curtius. It is unfortunate that space limitations do not permit us to offer further remarks from Mrs. Malkiel's article, for they are as applicable to Spitzer as to Curtius. Both have proved themselves hostile to what is new, and more attentive to persistence than to change. Both have shown a marked preference for "las categorías abstractas del ser a lo particular histórico" (p. 124).

At the outset of this article we asked why Mr. Spitzer had written his review. In tracing his own rationalization of motives throughout this lengthy and detailed rejoinder, it has been possible to deal with only a few of the numerous facets that the problem presents. And although more than an article would be necessary to deal adequately with its extraordinary ramifications, we are, at least, in a better position to approach more closely the life-center of his motives. We have already indicated that he was writing his attack against Mr. Gilman with ulterior motives, that while criticizing Mr. Gilman his target was actually elsewhere. The undercurrent of ill-will that permeates his article suggested to us that there was more at stake than the judgment of a controversial work by a young and gifted scholar. There were too many

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indications of a deeper and more desperate intent, the voicing of an antagonism that extended beyond the limits of propriety. And yet it was perhaps inevitable, or predictable (to the degree that human actions can be predicted), that Mr. Spitzer would attack so negatively and irrationally Mr. Gilman's study of *La Celestina*. The limited view of literature advocated by Mr. Spitzer in his article would undoubtedly have led him in that direction, but the exaggerated manner in which he has followed this course was conditioned by something else. He saw an opportunity to attack once again, and this time indirectly, Mr. Gilman's teacher Américo Castro.

Any reader with an interest in the field of Hispanic studies will surely know that since the publication of Castro's *España en su historia* in 1948 Mr. Spitzer has maintained an intense antagonism of views with its distinguished author. The beliefs and interests which we have seen to be held by Mr. Spitzer throughout his article are, if their expression is a correct representation of his position in recent years, a more than sufficient description of why that antagonism began and has grown more intense. Castro represents the opposite point of view. In a recent note, written in answer to Father A. K. Ziegler's review of his *The Structure of Spanish History*, Castro summarizes his position: "The ways in which individuals and peoples are alike are comparatively easy to discern. I am interested in the more elusive problem of how they are different."²⁴ As Mr. Spitzer has shown us, the rationalistic premises from which he wrote his article prevented him from seeking individuality and differences. Mr. Gilman, being Professor Castro's student and admiring so sincerely his understanding of literary problems, could serve as a wonderful pretext for Mr. Spitzer's denunciation of what we consider to be the bolder, more inspiring, and more significant approach advocated by Castro.

Mr. Spitzer has, we believe, had the bad taste to take advantage of this situation. Perhaps his antagonism toward Castro led him to think that his actions were justified. How else can we explain the absence of fair play in his review? Mr. Spitzer asserts that Mr. Gilman's book reveals "a lack of self-criticism" and consequently "an avoidance of the potential criticism by others" (p. 22). He implies that Mr. Gilman did not consult with other students of literature about the content of his study. Unless Mr. Spitzer has not read the work with any degree of attention, these remarks would seem to be a deliberate, purpose-

²⁴ *Speculum*, XXXII (1957), p. 223. See also A. Castro's *Dos ensayos* (México, 1956), pp. 57-61.

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ful distortion of what Mr. Gilman has specifically stated in various places throughout his work. Mr. Gilman gratefully acknowledges the assistance of Jorge Guillén, María Rosa Lida de Malkiel, and Claudio Guillén, who are certainly "scholars uncommitted to his habits of thought" (p. 22). But we wonder if this last phrase—"scholars uncommitted to his habits of thought"—might not be narrow enough to exclude all scholars unwilling to commit themselves to Spitzerian habits of thought. This would be all the more probable since Mr. Spitzer has shown himself to believe that his method represents a "relative superiority" (*Linguistics and Literary History*, p. 38, n. 15) over those of other scholars. Are we not faced here with the unburdening of one more personal transgression on to a readily available scapegoat? Is Mr. Spitzer not trying to purge himself of his own lack of self-criticism by pointing to its absence in others? "Moral picaresca: fuga que se disfrazaba de embestida. Doblemente terrible la menos espontánea, la que ignora el estímulo cordial, la del puro vacío."²⁵ We can only regret that on this occasion Mr. Spitzer's extraordinary knowledge and intelligence were devoted to the negative aspects of Mr. Gilman's work.

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The point that we have been trying to make throughout this article is not that the things which Mr. Spitzer values (logical clarity, rational analysis, historical perspectives, discipline, and scholarship), the things that he admires in Curtius, are to be deprecated. On the contrary! We not only approve of them, we respect them highly. And to repeat what we said in the beginning, Mr. Spitzer has in the past achieved admirable results with them. We are not, then, advocating the abandonment of reason or serious research. We do not question the value of the investigation and presentation of "facts" (which we say fully recognizing the complexities contained in that word). The value of scholarship as a tool for understanding literature cannot be disputed. Furthermore, we are not maintaining that Mr. Gilman's book is above reproach nor that Mr. Spitzer is unjustified in all his criticisms. Any human undertaking will show flaws and any study of literature will be found lacking, for there can be no such thing as a "definitive" study. Our whole argument is, rather, that literature must not be reduced

²⁵ J. F. Montesinos, "Gracián o la picaresca pura," *Cruz y Raya*, no. 4 (1933), p. 63.

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to the narrow confines of reason. We are maintaining that Mr. Spitzer, while not "wrong" in his approach to literature, is wrong in dictating that approach with authoritarian and propagandistic intensity as the only one valid and valuable. Once again it is a matter of distinguishing between a "what?" and a "how?" We base our argument in the belief that literature is not "rational" (i.e., not *merely* rational). This does not mean that it is irrational, but rather that it is suprarational. It would seem, then, that to approach literature from rationalistic perspectives is valuable in that what there is of reason and ideological motifs in it can be brought to light. But to the degree that the rational is a poor tool for encompassing the suprarational, it is to that degree incapable of "understanding" literature. It must always stand outside of the thing it observes. This might suggest that a strictly rational approach, although frequently offering pertinent information, is incapable of saying anything *deeply* significant about a work of literature. But to say anything significant about a work is a very difficult task. This comes, perhaps, from the fact that the suprarational cannot be completely grasped. Ultimately, it must be lived, experienced vitally. Good literature, with its constantly varying repertory of possibilities, permits an unending development of insights. It is a multi-faceted reality inviting an infinite number of approaches. Any approach to literature is valid, therefore, that opens up possibilities to understanding it, enjoying it, and thus enriching our lives.²⁶ And that enjoyment is not enjoyment for its own sake, is not hedonistic frivolity, but an enjoyment as serious as living itself, for it is living in a new dimension, something like the quintessence of human experience: life transfigured into formal and exemplary perfection.

There is, then, no one approach to literature. Of this Mr. Gilman is completely aware. And though at times he has been intolerant toward some traditional scholars, his words of praise for Menéndez y Pelayo's

²⁶Dr. Stern recommended a similar tolerance in the field of philosophy: "... there remains the possibility that the same relationship between man and the world [may] be conceived by means of different conceptual or symbolic systems. In view of the great variety of choice of different symbolic material, it is possible that several philosophical systems establish symbolic constructions equally free from logical contradictions and equally well applicable to the relations between man and his world. Hence the great variety of philosophical systems created in the course of our long history of ideas. In realizing that these different philosophical systems are only different possibilities of conceiving theoretically the same basic relationships between man and the universe by means of different symbols, we must become more tolerant toward diverging systems..." [*italics added*] (*ibid.*, p. 288). Mr. Spitzer himself has no use for those "scholars" who have been tempted "to err often in delimiting scholarship arbitrarily" (*Linguistics and Literary History*, p. 219, n. 2).

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"splendid study of *La Celestina*" (p. 10) and for Carmelo Samonà's recent "extensive and excellent study" *Aspetti del retoricismo nella "Celestina"* (p. 223) are ample proof that he does not see his own study as the definitive result of a unique and infallible methodology.²⁷ Mr. Gilman would surely agree that the fundamental openness of literature to a great variety of possible approaches permits men of diverse talents to offer insights toward its understanding.

In 1951 Américo Castro wrote in his prologue to Mr. Gilman's *Cervantes y Avellaneda* (México, 1951) that the young scholar was "una muy alta esperanza con que cuenta el hispanismo" (p. 5). Professor Castro felt, however, that the word "esperanza" required clarification: "Al decir esperanza no pienso en voluminosos libros, intrincadas investigaciones o rastreo de ideas; me refiero más bien a la percepción de lo que en el arte literario haya de viva realidad para nosotros, de realidad valiosa y estéticamente captable" (*loc. cit.*). The present work is the fulfillment of Castro's hopes. Mr. Gilman has used to the greatest advantage the talents that Castro saw in him, and has produced an intelligent, penetrating, and suggestive study that has brought to the twentieth-century reader for the first time the full impact of the richness and vitality of *La Celestina*.

Because of our beliefs about the richness of a literary work, we take severe exception to Mr. Spitzer's remark about Mr. Gilman's "striving to understand [*La Celestina*] from within by the mere reading of it" (p. 1). In the study of literature, the work itself is the most important thing. "This fact was clearly demonstrated during the last World War by young scholars in prison camps who, far from libraries, simply by reading, more thoroughly than they had ever done, the texts they could obtain, managed to produce some remarkable studies of the French classics."²⁸ It is precisely for this reason—the crass disregard for reading, *really* reading the text—that Spanish literature stands like

²⁷ "... Samonà approaches this work [*La Celestina*] from the language, topics, and stylistic traditions available to Rojas. In this sense he completes Castro Guisasaola with critical meditation and complements the antithetical approach which I have here chosen" (p. 223, n. 27).

²⁸ Gilbert Chinard, "The Eminent Dignity of Literature," *PMLA*, LXXII (1957), p. 11. Notice how Mr. Spitzer's negative "mere reading" is transformed into Chinard's positive "simply by reading." Mr. Spitzer's deprecatory attitude toward reading reveals that here as elsewhere he has abandoned his former position: "If I were to give one piece of advice to our students of literary history, it would be substantially the same as that which Lanson, touring the United States forty years ago, gave to the students of his time who were then, as they are now, only too eager to rush to their big libraries to find in the many books of 'secondary literature' an alibi for getting away from the 'primary' texts they should study: 'Read your texts!'" (*Linguistics and Literary History*, p. 38, n. 18).

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an unexplored continent, an open invitation to adventure. The insights into that literature and the judgments about it which satisfied past generations and which have been repeated over and over again in studies and manuals of literature without significant, new apportations, no longer satisfy, are no longer capable of generating enthusiasm and empathetic response. On looking at Spanish literature from a new perspective, one becomes aware of the vast and exciting task which lies open to the students of that literature. We must re-read Spanish literature with a new sensibility. We must re-discover it and free it from the morass of "alotria." The stultifying effect of following the old paths, the established critical formulae, which is so evident in the state of Hispanic studies, is eloquent testimony that the constant re-appraisal of the bases upon which studies of literature are made is to be lauded rather than desecrated. In the last decade or so, some windows have been flung open and bright light and fresh, invigorating air have come in. Unfortunately, certain people have taken it upon themselves to close (or attempt to close) those windows. We must free ourselves of such "claustrophiles"!

It is from these beliefs that we have undertaken to refute Mr. Spitzer's "Truth" and to point out the flaws in his article. Unlike Mr. Spitzer, we have done this, not from a blindly accepted absolutism, but from a fully accepted "irrationalism," a willingly admitted emotional belief that literature is something to be enjoyed, something enriching, something to be studied so that its qualities can be more easily accessible. The study of literature must be done with affection. It is a work of love. Anything that stands in the way of such an approach must be avoided. The tone of indignation in our answer to Mr. Spitzer comes from a deep resentment of those who would jealously claim literature as their exclusive property, reserving it for those who love literature, not as literature, but as history of ideas, and maintaining that it is not something to be re-lived, re-experienced, but is an object of cold scientific analysis. The fascination for tracing *Kontinuitätsdenken* (historical parallels) is one thing, the enjoyment of literature is another, and the former should not be imposed peremptorily upon the latter.

Finally, our refutation is based in our conviction that the American way of life, our structure of values and beliefs, is not so narrow that it denies to the American people the possibility of approaching literature freely and unashamedly from these attitudes. To be sure, the manner of that enjoyment will be different from that of a Frenchman, a

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German, or a Spaniard, will be, that is, expressed from within our particular installation in life as Americans; but it will still be enjoyment and appreciation of human genius beyond the confining limits of those generic and misapplied epithets "materialistic" and "matter-of-fact" (Spitzer, p. 23).

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Plans for the Germanic Languages Laboratory at UCLA

In order to make full use of all modern facilities in foreign language instruction and thereby to deepen the learning experience of the students and improve their mastery of the foreign language, the Department of Germanic Languages at UCLA has requested the University administration to provide a language laboratory designed primarily for instruction in the lower division classes of the Department. The laboratory is expected to go into operation in the fall semester, 1957.

The great advances made since 1945 in the perfection of technical equipment for recording and reproducing sounds offer promising vistas to the field of language instruction. Foremost among these innovations is the tape recorder, which combines fidelity of sound reproduction and ease of operation with comparatively inexpensive operating materials (tapes) that can be used repeatedly without impairing the quality of reproduction. While other equipment, such as magnetic disks, has excellent qualities, the planning of the UCLA laboratory was centered around the use of the magnetic tape recorder because of its greater versatility. One tape recorder will be provided for each of the thirty semi-soundproof booths, which will contain facilities for listening with headphones and a microphone for recording. A selector switch will permit the student in his booth to pick up pre-recorded material from a master tape recorder, to record it on his own machine, if he so desires, and to hear it through his headphones. A monitoring system will make it possible for the instructor to listen in on the student's voice without disturbing his work. For students with particular problems the laboratory has a sound-proof correction booth in which the instructor can handle individual difficulties with pronunciation. Individual circuits will connect each booth with the four master-tape recorders and the two phonograph turntables located at the main control console. Thus, functionally, each booth can receive a choice of six programs, a plan which makes the laboratory flexible for simultaneous study by six different groups of students, e.g., German 1 and German 2, a Scandinavian language, German conversation, German civilization, and a course in German literature.

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The emphasis in the elementary German courses at UCLA has been on developing a reading knowledge of the language, and this remains the primary goal of instruction. One may ask how a language laboratory can further this aim when the obvious practice features of such a laboratory are aural-oral in nature. Anyone who has taught a foreign language is familiar with the not uncommon painful slowness with which even second and third year students read aloud a passage in the foreign tongue. It is most unlikely that their silent reading of the same passage could be faster without a loss in the rate of comprehension. Some experts claim that we cannot read a foreign language at all intelligently without first translating the printed words into "mental" sounds and these, in turn, into the appropriate articulatory movements. While modern speed-reading techniques discourage "vocalization" of the printed word, the teaching of *foreign* languages generally includes the use of the spoken word. To avoid vocalization at this stage of language study would be most uneconomical since learning by the combination of the visual, vocal and aural techniques is several times, perhaps five times, more effective than by the visual technique alone. Sight recognition of foreign words would evidently obviate the need for the spoken word and might be compared to the study of hieroglyphs or Chinese characters, the meaning of which can be learned without knowing their sound values. The wastefulness of such an approach to learning a modern foreign language is evident, and grammatical and syntactical considerations reinforce our argument. The use of pictures alone to explain a new foreign word would narrow the scope of reading ability to the simplest situations; even the juxtaposition of words or phrases in the student's vernacular *and* the foreign idiom would be of little value for the learning process. The first impulse on the part of any reader would be to give to the foreign word the sound quality that he perceives in it with reference to his native tongue. The multiplicity of choices in English pronunciation would hardly fix a single sound pattern for a given syllable in his mind, and thus would tend to confuse the student rather than to help him in his efforts to learn a foreign language.

These considerations bring us back to our original premise, that learning the correct pronunciation of a foreign language is of primary importance even where the goal of the course is the ability to read. But how much time does the average instructor have to devote to the pronunciation problems of an individual student? In a class of twenty-five this would amount to only two minutes if the entire fifty-minute period were devoted to pronunciation alone. And while at the begin-

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ning of the semester a teacher might feel he could afford to spend three, four, or five full hours a week solely on pronunciation, this would amount to only six, eight, or ten minutes of individual instruction. Of course, the rest of the students can listen carefully and imitate silently or in a hushed voice. But who has not yet discovered the great difference between one's imagined "perfect" pronunciation and the "real" sound produced at the normal speech level? If we recall the average student's poor pronunciation and slow rate of reading aloud, even after several semesters of instruction in a foreign language, it is obvious that multiplying the opportunity for oral practice when beginning the study of a foreign language should be a definite contribution toward progress, even in a course primarily concerned with "reading." While most teachers request their students to practice reading aloud at home in order to improve their pronunciation, the result is often the perpetuation of a set of wrong sounds, since the learner has no standard to fall back on or to imitate, except his own auditory memory. The few minutes devoted to oral work in the classroom are insufficient to teach consistently good pronunciation or to correct a faulty one.

At the elementary language learning level a mechanical device can take over and give to students of foreign languages an audible standard of pronunciation along with vastly increased opportunity to hear, listen and practice. Instead of hearing his own sounds through the bone conduction of his head, the student can, with the aid of the tape recorder, record his voice and listen to himself as others hear him. He can evaluate his pronunciation critically and detect differences between the standard pronunciation and his own. This increased critical faculty, in turn, will help him to improve his articulation. The mechanical features of such a teaching device are widely known, but not yet widely enough appreciated to have received the wholehearted support of language teachers and administrators. To be fully effective, the mechanical device must consist of at least one master machine, which provides the standard pronounced version, and a number of practice machines that can pick up, record, and reproduce the material from the "master" *plus the student's own practice pronunciation.*

Let us consider what use we expect to make of the laboratory in lower division courses in our Department. The language courses of the first four semesters are numbered as German 1, 2, 3, and 4. After the first two semesters a student can take either German 3, or parallel courses designated German 3PS (readings in the physical sciences) or German 3LS (readings in the life sciences). Optional after German 2

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are courses in German conversation, numbered 8A and 8B, and German 6 (review of grammar and composition). The two courses in German civilization are numbered 42A and 42B (no knowledge of the German language required) and can be taken at any time. The courses in Scandinavian Languages are numbered 1 and 2 (Swedish) and 11 and 12 (Danish and Norwegian).

The following is our plan for the use of the laboratory in German 1: Once a week each section will spend one class hour in the language laboratory with the regular instructor in charge. After the students are seated in their individual booths, they will turn the selector switch to the position indicated by the instructor, "warm up" their machines, and adjust their headphones. After a given signal, the instructor will start the master machine and each student will turn the starter switch of his own recorder. The material recorded on the master tape reaches all booths tuned to the "master," is recorded on the tapes of all the students' sets, and simultaneously is heard by the students through their headphones. After each word, phrase, or sentence on the master tape, there is a sufficiently long period of silence to enable the student to reproduce orally and record what he has just heard or to respond otherwise, as directed. When the practice has ended, he can replay his tape and hear the master recording followed by his own response.

During the first three weeks of the first-semester course we shall practice pronunciation by the listen-and-repeat method. The student can compare his own pronunciation with that of the master tape. Any qualitative variations will be clearly audible to him. The material may be practice words, vocabulary, or short sentences. After a practice period of perhaps ten minutes, all students will check their pronunciation by replaying the material just recorded. A printed or mimeographed copy of the practice material can be used by the students to identify visually any mispronounced words or phrases. The same material may then be played again, giving the student a chance to record the material once more, this time, we hope, with greater accuracy. A replay of the second recording, with a check against the printed word, will tell the student whether or not he has improved his pronunciation over his first attempt. The time consumed in such a practice will be forty minutes, of which ten minutes are to be devoted to active oral practice by the student, ten minutes to listening to his own voice, and twenty minutes to listening to the standard pronunciation. Thus in one forty-minute period each student will be able to practice orally as much under control (the master tape) as he would in five fifty-minute

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class periods. The last ten minutes of such a laboratory class can be taken up with questions and answers pertaining to the material presented. In one semester of fifteen weeks, the fifteen laboratory classes will give the student as much oral-aural practice as seventy-five hours of oral-aural work evenly shared by all twenty-five students in a class. This equals the amount of individual pronunciation instruction possible in one entire semester and thus doubles the instruction, without doubling the contact hours or the instructor's teaching load.

After the third week of the first semester, the time in the laboratory can be used for building up the student's vocabulary, for giving him practice in spoken German (questions and answers), and for helping him with his reading ability in the language.

How can the laboratory be used to build up a student's vocabulary? From the fourth week on, each laboratory session will start with a vocabulary review of fifty words, about thirty German to English, twenty English to German. All new words occurring in the vocabulary are first to be pronounced by the instructor in the classroom so that all students will be familiar with the sound qualities of these words. The student will hear the German (English) word through his headphones and immediately will give the English (German) response orally. Following his response, he will hear the correct answer over his headphones. By keeping a check of the number of his correct replies, the student will know how well or how poorly he is prepared. The next day in the classroom a shortened version of the same vocabulary quiz will be given, about ten words. The realization that the vocabulary practice in the laboratory will be followed by a written test on the following day will be sufficient motivation for the student to concentrate during the laboratory practice period. In fact, the follow-up in the regular class will constitute an important factor in the effectiveness of the laboratory.

If the vocabulary practice takes about ten minutes, the next fifteen minutes can be devoted to questions and answers in German. The questions and the answers will be supplied by the master tape; then the questions will be repeated and the student will be expected to provide the answers. Since questions and answers are provided by the master tape, they will be recorded on the student's machine together with his own answers. Or the student may be requested to write the numbered answers on a sheet of paper and hand them in to the instructor. Careful attention by the student is insured by such a device.

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The question-and-answer exercise may be followed by a short pause for discussion with the instructor on the material just studied. The remainder of the laboratory period can be utilized in the various ways described in the following paragraphs.

The student will listen to an explanation or translation of about thirty lines from the reading exercise of his textbook. During this practice the student is to look at his text, listen, and pronounce silently the German as the text is read to him over his headphones. He then hears an explanation or translation of the lines, followed by a period of silence during which he can once more review the same lines.

The student will listen to the reading of short sentences from a text previously studied. The words will be read at a normal conversational rate in order to familiarize the student with the spoken language apart from the printed word. Preferably a complete situation or episode should be chosen so as to hold the listener's interest. The realization that he "understands" the spoken language, even though part of his understanding is due to his knowledge of the story, gives many students an added interest, with obvious resultant benefits. Later the exercise may be varied by altering the facts of the episode while the student records in writing the differences between the familiar version and the altered one.

An unknown story or anecdote will be told to the class, questions asked on the contents, and the replies written in English by the student. After the answers have been handed in, the same story will be heard again with each sentence followed by its translation. A final reading of the same passage in the foreign idiom may conclude this exercise in comprehension. In more advanced courses this kind of exercise can be expanded by reading the material two or three times, and then having the student record a retelling of the contents in German, or by having him write them and hand them in to the instructor. If the students are told they may be called upon in class to tell the contents once more, or to write them, excellent motivation will be provided.

Many of the practices used in German 1 can profitably be continued in German 2, of course on a more advanced plane. While pronunciation drills might not be necessary except for remedial instruction, the students' continuous hearing of German, repeating sentences and phrases aloud, and listening to their own recorded versions constitute in themselves practical work in pronunciation. The vocabulary drill

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described above will be continued as an integral part of each laboratory session in the German 2 classes. Likewise, questions and answers in German on a text familiar to the students will be included. However, more use will be made of story-telling and conversation than in German 1. After a student has heard a story told over his headphones and it has simultaneously been recorded on his own machine, he will write a summary in English and hand it in. If he has any questions about the content, he can play back any part of the story from his own machine, two or three times, if need be. Any questions that he may have will then be answered by the instructor, and, by listening once more to the recording, the student can discover why and at what point he failed to comprehend.

The language laboratory is not intended to replace the instructor, but rather to be an auxiliary "teacher" for him and for the student. This it can do in numerous ways. One of the major assignments in any language class is the study of fresh textual materials. While the command of the necessary vocabulary and a knowledge of the grammatical principles involved in such a passage can be presupposed, German offers the added difficulty of an "unusual" word order and frequently also of involved sentence structure. Moreover, new words are readily forgotten unless they are practiced a great deal. Even the loss of ten per cent of a vocabulary of 1500 words would necessitate looking up 150 words in the vocabulary. An assignment of three to four pages may contain most of these 1500 words, and just the problem of checking on the meaning of the 150 words will easily consume an hour or more of a study period. Little time is thus left for understanding or reviewing this or other material. In his daily preparation the average student struggles inordinately long with some sentences, is unable to complete his assignment, and has no time for the very important review, unless he makes use of time which in fairness belongs to some other subject. Thus students often grow discouraged and diffident. The language laboratory will help remedy this situation. A tape of the assigned passage will be prepared, which contains both explanations and a translation of the troublesome sentences. The student can listen to such explanations when the laboratory is open for general study by any student. An attendant in charge will, at the request of the student, put the reading assignment on one of the master machines while the student in his booth listens through his headphones and, if he so desires, records what he hears on his own tape. He will compare the recorded material with the printed text, take notes where necessary, and, after he has finished the assignment, review the lesson at home. If he is for-

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fortunate enough to own a tape recorder, he can take the tape home and replay it for any questions that may come up during his review. Since the material has been recorded from the master machine, neither tampering with the master tape nor accidental erasures are possible.

As the study tape is available at all times when no classes are being held in the laboratory, many students in a course can get advice on their daily preparation without having to trouble their teacher or to wait for his office hours; besides, the spread of available laboratory time will be of great convenience to the students. The value of the laboratory consists, therefore, in more than mere classroom practice: it can be an aid to the student in almost all phases of his language study and, with proper equipment and ingenuity, can make a language course one of the most valuable cultural subjects in any college education.

So far we have limited ourselves to the audio side of the language laboratory, but the visual-aid aspects have not been forgotten. The language laboratory at UCLA has been designed in such a way that each student, by lowering the front and side baffles of his booth to a height of forty-two inches above the floor, will have an unobstructed view of the screen at the front of the laboratory. A projection platform in the rear of the room will accommodate a 16mm soundfilm projector, a slide projector, or an opaque projector. Thus a ten-minute cultural film can be shown, say once a month, with appropriate comments recorded on different tapes in German gauged to the level of the audience. After such a showing, the student may be tested for his retention and recognition of new nouns that were used in the film by hearing a select number of them over his headphones and recording his answers on a numbered sheet. During the test, however, the films will not be shown.

When more language films are produced and become available (Purdue University and the University of Wisconsin are at work in this field), the film projector may be put to greater use. In addition, German films based on the works of classical and modern writers can easily be incorporated into a laboratory class without disrupting classroom routine, which is usually the case when a separate viewing room has to be used for the presentation of films, or the equipment has to be set up in a room which is to be used by another class during the next hour.

Slide and opaque projections lend themselves admirably to vocabulary drills and to testing with visual association, as well as to descrip-

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tions of objects and scenes. After a set of pictures with German names has been shown on the screen and the words have been pronounced two or three times by the class, the student will be permitted to study the pictures and the German names for about five minutes. Then the same picture will be shown again, this time, however, with the names replaced by numbers. The students write down as many German names as they can recall, identifying each item by its number. If the students are shown pictures of objects with whose German names they are familiar, they may be asked to give adjectives, verbs, or other nouns which they associate with any given object.

A text beamed by the opaque projector can be used for sentence analysis. This process is of special importance for students in advanced reading courses, where each student may be reading a different text, or for graduate students who are preparing themselves for their language examinations, each in his own major field. Such students could meet two or three times a week in the language laboratory with typed copies of sentences which they have found difficult to understand. The student will be responsible for the vocabulary of his sentence. The instructor will flash these typed sentences on the screen and then proceed to explain them. The whole class will profit from these explanations, while each student will still be able to study a text in his own special field. (When explanatory comments are made in the privacy of the instructor's office, they are lost to others who could profit by them.)

From the turntables of the master console, phonograph records of German folksongs, of poetry set to music, and of poetic and dramatic readings can be played through loudspeakers or heard in the booths through headphones. The musical rendition of a poem in a text adds to the appreciation of the mood of the literary masterpiece. In a poetry course, since many poems have been set to music (especially 19th and 20th century German poetry), hearing the beautiful, charming, stirring, or haunting melodies is an effective supplement to literary study. Much material that cannot be included in such a course for lack of time can be heard and enjoyed in the laboratory.

The language laboratory is not limited in its usefulness to the beginning classes in German, for advanced language courses can also profit from it. The intelligent, thorough reading of a small amount of material to acquire a reading command of a foreign language is preferable to the superficial reading of a larger quantity with a resultant lack of clarity. But often the interest of the student lags seriously because of slow progress through a story unless the instructor speeds up the read-

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ing with an occasional translation of his own. With the aid of a language laboratory, however, the reading of longer selections becomes possible. In an average third-semester course, in scientific German, for example, it is now possible to cover, by various means, 100-150 lines in one class period. The average student finds it difficult to prepare on his own more than 100 lines in a two-hour home study period; in fact, most students are hard put to prepare 60-75 lines well. How can we overcome this limitation on reading ability? The instructor usually endeavors to study with the class some 30-60 lines in the time available after the students' questions have been answered, and after the necessary spot checks on the "homework." This leaves him with from fifteen to thirty minutes to discuss any new material. If, however, a whole hour were at the teacher's disposal, he could easily explain a hundred lines, or more, of new text. While this is not feasible in the ordinary classroom, the laboratory does make it possible. After listening to the recorded explanations in the laboratory, the student can review the material at home. Instead of spending so much time thumbing the vocabulary for unknown words, he can review each lesson during the second hour of his two-hour study period. The student's preparation will be easier and less tedious, and the results will be more accurate. The amount of material prepared can be doubled, for it will not be necessary to explain or translate each and every sentence. Some sentences offer no special difficulties and can be passed over. The study procedure in the laboratory is the same as that outlined above on p. 30. After reviewing his assignment at home, the student should be requested to prepare independently another 5-15 or more lines. This will test his ability to handle material on his own. Since by the new method more pages can be efficiently studied than by the conventional one, and with at least equal accuracy, it is reasonable to expect an attendant increase in the speed of reading and understanding.

While the subject matter in the third-semester German courses for science students precludes any extensive use of oral German, the regular third-semester course with its literary offerings can couple oral work of the question-and-answer variety with the reading technique described above. Whereas the preparation of four to five pages of new material (120-150 lines) as a daily assignment in the courses for science students is difficult, the same does not hold true for the regular third-semester course. To utilize the study time in the laboratory efficiently, it would suffice to spend a half hour in explaining any difficulties in the new assignment and to use the other half hour in oral practice. This latter exercise can be in the form of questions and an-

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swers in German on the previous assignment; the student will hear the question, will make a response which is recorded on his own machine, and then will hear the answer from the master tape. A review of these questions in the regular class and a weekly written "surprise quiz" will insure careful laboratory practice. Once a month the students might be given an oral quiz, recorded on tape. By recording only the students' answers, without the questions or silent periods, the test can be graded quickly. For this purpose the practice machine will be disconnected and the student will hear the questions from the master tape through his headphones, which are directly connected to it through the selector switch. He is to start to record on his own machine as soon as he has his answer ready, then stop the tape.

In addition, in German 3, the inclusion of German songs, music, dramatic readings and films that pertain to the subject matter will add to the cultural and educational value of the course.

Any student who wishes to increase his active or passive vocabulary can do so by recording a select number of words from his reading text in German, leaving a short period of silence following each word for a later response, followed by the answer in English. If a student checks a number of unknown words in his text each day and records these on his tape as a vocabulary-building exercise after the text has been discussed in class, he can quickly increase his active vocabulary and will profit by a subsequent decrease in the number of words he has to look up.

Just as silent reading presupposes a speed of comprehension that outdistances the vocal ability of the reader, so silent reading and speed reading can be accomplished by students of a foreign language only after their understanding of the foreign idiom has progressed to the point where the meaning of the printed word is clear on sight. To obtain this goal the student has to be trained to read ever more rapidly, with a parallel increase in his comprehension. One method, and the one most widely practiced today, is to increase the length of the reading assignment and to hope that the pressure of the greater load will speed the student's efforts. A more realistic approach is to urge the student on to greater speed by helping him to understand the printed word. This can be done by having the student listen to a translation through his headphones while studying his reading assignment. After a passage, say fifteen lines, has been heard in translation, the speed of the translation is increased when the material is played a second time. Finally the student reads the original German passage as fast as silent

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reading permits him, and without hearing the translation. This approach is of the greatest value after the student has mastered the most common grammatical and syntactical difficulties and has acquired at least a passive (recognition) vocabulary of some 200 words. Repeatedly hearing a translation and comparing it visually with the foreign language text not only "firms" the student's passive vocabulary, but also teaches him new words and idioms, and thereby increases his rate of understanding. By using the study time to better advantage, this goal can be attained without overburdening the student. When a student is thus prepared, the later classes in literature, where a great deal of reading in the foreign idiom is both necessary and desirable, will become increasingly attractive.

In the preceding pages, ways and means have been pointed out to improve primarily the reading ability, with oral facility being more a means than an end. This goal changes with the conversation courses. Here verbal expression, even harder to attain by conventional class methods than a reading ability, is the first aim. Conversation courses usually suffer from a lack of conversational practice *outside* the classroom, during the student's study period. Even in a class of only ten students, where the instructor limits his own talking to the absolute minimum, a student has at best a chance of speaking between three and five minutes in any one fifty-minute class session. The results are discouraging to students and instructors alike. By using the facilities of the language laboratory for preparing his assignment, the student can utilize at least half of his study period for answering questions or repeating conversational material that his instructor has pre-recorded as "homework." Instead of only three to five minutes of active class participation, this means the availability of thirty to sixty minutes of oral work. Since the recorded voice presents a "live" situation to the student instead of the split-personality exercise of the ordinary conversation-course homework, the student's responses will be more realistic and better motivated. The performance in the classroom should be greatly enhanced by using the laboratory for studying assignments in conversation courses.

Visual aids can also serve as an effective supplement to the study of conversation. The picture of a city scene, of a home, a railroad station, a landscape, etc., furnishes better substance for conversation and description than an imagined picture or situation. Pictures also tend to enlarge the scope of the conversation and the vocabulary by introducing historical, cultural, industrial, and other topics, and by

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suggesting unfamiliar words and phrases which the instructor can provide. All this will add interest and help to keep the course alive and stimulating.

The benefits derived from the use of audio-visual facilities in a course on German civilization are numerous. While geographical terms are usually interpreted in the light of the experience of the listener—the North German Plain, for example, evokes a picture of the Middle West in most American students—a film or a number of slides will quickly point up the differences. Thus landscape and architecture, farm, village, city, and home will assume a more realistic meaning when depicted visually; pictures of paintings, sculpture, and other objects of art can add new interest and bring alive the distant past.

No doubt, many a teacher has made use of some of the methods and aids mentioned in this article. Even more have intended to incorporate them in their courses, but grew discouraged when they discovered that setting up portable equipment in their classrooms required more time than expected, or that the needed machines were either “spoken for,” unfamiliar, too heavy to carry, or otherwise unavailable. We expect to overcome these limitations with the planned laboratory facilities. The machinery and larger pieces of apparatus will be permanently installed and the room made available according to a time-table. The instructors can readily familiarize themselves with the equipment and the instructional aids, or provide the latter themselves. We are looking forward to a noticeable improvement in language instruction and student performance once the laboratory is in full operation. Tests will be devised to assay the effectiveness and efficiency of our methods. After study of the results, together with the information obtained from other schools with language laboratories, we shall ultimately be able to arrive at a better solution of the problem of foreign language instruction within a limited space of time.

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ROBERT BEACHBOARD

Changing Attitudes on Tests and Measurements

While on sabbatical leave last semester I visited the Lycée de Sèvres, the most progressive co-educational high school in France. The chairman of its Foreign Language Department told me that the Lycée de Sèvres, although an experimental school, would never try out the standardized objective tests based on recall and recognition. "Such memory gymnastics," he said, "are fit for a radio program but not for a secondary school where students are expected to do creative thinking and train themselves in judgment, reason and logic." He showed me an example of the sort of testing that is done in France in the field of foreign languages. It was an item taken from the examination for the B. E. P. C., *Brevet Élémentaire du Premier Cycle*, for students 14 years of age:

I remember Ernest and his brother hovered around me on the first day of one of these visits with their hands full of fading flowers, which they at length offered me. On this I did what I suppose was expected: I inquired if there was a shop near, where they could buy sweets. They said there was, so I felt in my pockets, but only succeeded in finding two pence halfpenny in small change. This I gave them, and the youngsters, aged four and three, toddled off alone. Before long they returned and Ernest said: "We can't get sweets for all this money", "we can get sweets for this" (showing a penny), "and for this" (showing another penny), "but we cannot get them for all this," and he added the halfpenny to the two pennies. I suppose they had wanted a twopenny cake, or something like that. I was amused, and left them to solve the difficulty their own way, being anxious to see what they would do.

Samuel Butler

This passage, entitled "Perplexed," is followed by several thought-provoking questions such as "Do you think the children were able to solve their difficulty? What would *you* have done?" These questions, requiring the exercise of reason and judgment, are far different from the typical questions asked in foreign language examinations in American high schools.

In spite of various efforts since World War II to revise education in France, the fundamental system remains unchanged. Academic high school examinations are not based on skills and techniques, since these

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achievements are considered beneath the mental dignity of the students. Since the Middle Ages formal education has been founded upon the humanities. Students of the Liberal Arts are trained to be rational rather than dexterous human beings.

According to the latest schedule of courses for 14-year-old French high school students, the following books and authors will be studied in the various foreign languages:

GERMAN:	Excerpts from the <i>Volkbuch von Dr. Faustus</i>
ENGLISH:	Charles Lamb, <i>Tales from Shakespeare</i>
ITALIAN:	De Amicis, <i>Cuore</i>
SPANISH:	Don Juan Manuel, <i>El Conde Lucanor</i> (school edition)
PORTUGUESE:	José de Alencar, <i>O Guarany</i>
RUSSIAN:	Pushkin, <i>Tales</i>

By the age of 18 the students are learning *The Tempest* and *Macbeth* in English, the *Inferno* in Italian, *Don Quijote* in Spanish and *Hermann und Dorothea* in German. How many American students of this age group could cope with literary works of this caliber in their foreign language classes?

Although most French parents are satisfied with the linguistic achievements of their offspring in the Liberal Arts, a growing portion of them, perhaps swayed by American materialism, would like to see a change in the language setup. Here is an article that appeared in *France-Soir* on May 11, 1956:

The annual congress of the P. T. A. (Fédération des Associations de Parents d'Elèves), representing 250,000 families, opened this morning in Nice. . . . The great majority of the parents deplored the fact that after six or seven years of study at the Lycée, their children don't succeed in making themselves understood readily in the country of the language they are studying. At the same time they are capable of translating correctly Shakespeare, Goethe, Dante or Cervantes. To order a meal or to buy things in London, Berlin, Rome or Madrid, presents to these high school students . . . difficulties of expression that should not exist. The instruction, therefore, is not in general sufficiently practical."

Dissatisfaction among parents reached a high point last June when 19,000 Parisian children, eleven years of age, turned up for their entrance examination into Sixth Form. They were required to analyze a passage from André Gide, to define words like "abnegation" and to identify an attributive complement to a verb. When 70% of the pupils failed, the P. T. A., *France-Soir*, and other popular organs made such a cry of protest that the Ministry of National Education felt obliged to call back the failing students to give them an examination closer to their mental grasp.

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Even within the framework of the Ministry of National Education there is evidence of a desire to break away from the old method of examinations. Monsieur Lucien Chatellain, Director of the Central Service of the Baccalaureate of the Academy of Paris, and one of his colleagues stated publicly on May 19, 1956, that "they do not hesitate to declare themselves partial to the suppression, pure and simple, of the written and oral examinations. Candidates for the baccalaureate, for example, would take a series of tests, carefully screened, and the replies would be corrected by a machine."

Monsieur Chatellain made this statement as 40,000 candidates for the baccalaureate in Paris were about to take their essay type examinations. No doubt he was attracted by the ease in grading the standardized test. But before he goes too far along the easy road, I should like to advise him of some of the pitfalls in it. Back in the early 1940's I was teaching in a junior college in the Middle West where the standardized test was considered not only as the sole basis for the students' final grade but as the main basis for judging the teaching ability of the instructors. We instructors, naturally, studied very carefully the various forms of the test and concluded that only 36 elements of grammar were dealt with. If a student were to ask a question outside of these 36 elements, he would be informed that "it was not within the scope of class instruction" and that "he shouldn't clutter up his mind with irrelevant material."

We also discovered that the vocabulary of the objective test was taken from a well-known frequency list of words and idioms. The list unaccountably omitted such words as "pyjama," but included expressions like "parliamentarianism". The student, of course, learned an artificial vocabulary designed solely to pass the test. It was not surprising that all of our students at the junior college were above the 90th percentile in the standardized objective test. We were formally congratulated by a group of educationists from a nearby university.

It is of interest to report the results of a survey sponsored at that time by B. Lamar Johnson. Dr. Johnson, now professor of education at UCLA, wisely handed out the questionnaire in the students' dormitories, away from classroom pressures. The questionnaire listed all the subjects the students were taking and then asked, "Do they have interest? Do they have value?" When the results were tabulated, I learned that 8% of my students thought their language course had interest and 11% thought that it had value. I am sure that, if the questionnaire had asked whether the instructor had interest or value, the percentages would have been equally low.

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One of the chief objections to the use of objective tests is that the results may be used against the teachers. If this is the intent of the school administration, then I heartily agree that the objective tests should not be given. I should like to show, however, that there are so many variable factors to consider in this matter, that it is practically impossible to use the objective test as a gauge of the effectiveness of instruction. Let us take, for example, the Foreign Language "2" Course. In the vast majority of cases the teacher is only 50% responsible for the class achievements since another teacher probably had the group in Foreign Language "1". By the same reasoning the teacher of the "3" Course is only $33\frac{1}{3}\%$ responsible and the "4" teacher is 25% responsible.

Now let us look at the variables in the French, German or Spanish classes in general. The standardized test cannot be used to judge teachers until the following matters have been considered:

1. How much Latin or other foreign language has the student had?
2. Is the student repeating the course?
3. Does the student speak the language at home?
4. What was the score on his prognostic and I. Q. test?
5. How many times a week does the class meet?
6. Is the student taking the course to meet a requirement?
7. Is he in good health?
8. Is he deaf or hard of hearing?
9. Does he get enough sleep at night?
10. How many hours a week is he employed?
11. Does he have psychological trouble?
12. Is he undergoing psychiatric treatment?
13. Is the student on the football team?
14. Are his parents divorced?
15. Any record of suicide in the family?
16. Does he still wet his bed?
17. Is the student deeply in debt?
18. Is there good circulation of air in the classroom?
19. How is the light on the blackboard?
20. Can the student understand the English language?
21. Does he know what English words *really* mean?
22. Is the student in love?
23. Is his girl friend in the same class?
24. Does she sit next to him?

Obviously the list could be extended indefinitely. These questions not only affect the gauging of a teacher's ability, but also call into question the validity of a student's score as a true indication of his language ability.

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I have been experimenting with standardized tests for twenty years. It has been my experience that good students learn in spite of the teacher and that the dull ones make little progress in spite of wise and patient teaching. If you give a group of above-average students to a mediocre teacher, their objective test results will be higher than those of an average class conducted by a superior teacher.

If standardized test results won't reflect teaching ability, at least they will reflect schoolwide deficiencies and will give some indication as to how the students compare on a nationwide basis. At Santa Barbara College last year we used the Educational Testing Service examination. Results disclosed that our students were relatively strong in grammar but weak in vocabulary and reading comprehension. We took steps to remedy the situation. We have changed our grammar book to one designed to build up vocabulary and we have decided to put more emphasis on our reader this year.

However, the standardized objective test should not be the only measurement of progress. To be fair to the student, a wide range of tests should be administered and evaluated. The following grading system, which I am using this year, is still in the experimental stage. In it I have tried to incorporate all the tests and measurements that are appropriate to a language course. The course grade will be determined by these percentages:

25% 6 unannounced quizzes throughout the term to check on the student's day-to-day preparation.

25% Dictation test.

Reading aloud test.

Diction test (e.g. poem recitation)

Free composition (e.g. "A Show I Saw on Television")

Phonetic Distinction (e.g. Pronounce one of the following items:

enfile

en vie

en ville

en fille

Ask the student to check the item that he thinks you pronounced. (This type of test in German, French and Spanish may be secured from Lundeberg-Tharp, College of Education, Ohio State University, Columbus, Ohio.)

Completion Series to test oral comprehension (e.g. Read aloud "La plus grande ville de France s'appelle . . ." Have the student fill in the blank. This type of standardized test may also be secured from Lundeberg-Tharp. (See the article, "Language Testing Programs and Services in Southern California", in the June, 1955, issue of the *Forum*.)

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25% Attendance in class and in the voice laboratory.

Class recitations.

Class attitude and other intangibles.

Rate of progress based on the Educational Testing Service examination which can be used as a placement test at the beginning of the semester and as an achievement test at the end of the semester.

25% Final examination based on the specific material covered in the course.

The factors that make up the final grade should depend largely on the sense of values of the foreign language departments. Above all, they should not lose sight of the fact that the student is a human being and not just another figure among the norms and percentiles of a statistical table. I am happy to report that more and more departments in Southern California are beginning to extend their field of grading to include many areas of language learning that have been overlooked in the past.

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The Chevalier de Jaucourt And Diderot's "Encyclopédie"

Before it will be possible to write a definitive history of the publication of Diderot's *Encyclopédie*, we will need more complete studies than we now have of the work of dozens of minor encyclopedists who contributed their part to the success of the project. Only after such studies have been made can an adequate reconstruction of the day-to-day process of producing the great *Encyclopédie* be attempted. Diderot and d'Alembert were the daring architects who designed the plan of the work. They contributed a large part of its substance besides editing the multitude of contributions from others. But without the help of the lesser encyclopedists the editors would never have been able to carry the *Encyclopédie* through to completion. Beyond any doubt the most important of the secondary encyclopedists was the chevalier de Jaucourt (1704-1779), who played such a crucial part in the production of the *Encyclopédie* that there is some question whether he should be rated a secondary encyclopedist at all. Voltaire always grouped Jaucourt with Diderot and d'Alembert as one of the three main pillars of the work.¹ The comments of Grimm, d'Alembert, Diderot, and many other contemporaries, both friends and enemies of the *Encyclopédie*, testify that Jaucourt's importance in the project was well-recognized in his own time; but he has received something less than justice in the nineteenth and twentieth centuries.² Yet the size of Jaucourt's contribution is one of the most striking things about the work itself to anyone who has given the *Encyclopédie* more than a summary study. Indeed, it would seem at first glance that Jaucourt and not Diderot was the chief editor. Single-handedly the chevalier wrote one-fourth of the project — more even than Diderot himself.³

There does not exist yet a full study of Jaucourt's vital part in the external history of the publication of the *Encyclopédie*;⁴ nor is there

¹ Voltaire, *Oeuvres complètes*, éd. Louis Moland (Paris, 1877-1893), XIX, 125; XX, 203, 209; XXVI, 127, 513; XL, 410-411.

² F. M. Grimm, *Correspondance littéraire*, éd. M. Tourneux (Paris, 1877-1882), VII, 45; d'Alembert, "Avertissement," *Encyclopédie*, III (1753), iii; Diderot, "Avertissement," *Encyclopédie*, VIII (1765), i; Charles Palissot, *Mémoires pour servir à l'histoire de notre littérature* (Paris, 1803), I, 423-424.

³ Throughout this article the figures on Jaucourt's production were carefully gathered by myself as a part of a study of Jaucourt's contribution.

⁴ The general works on the *Encyclopédie* necessarily include some mention of Jaucourt, but none of them undertakes to describe in any detail the history of

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a thorough study of the substance of his articles, although scholars like René Hubert have paid serious and respectful attention to what Jaucourt had to say on a number of subjects of deep interest to the eighteenth century.⁵ But for most people Jaucourt is only a name vaguely associated with the *Encyclopédie* and nothing more, if the name has a familiar ring at all. And yet the *Encyclopédie* could not have been completed without him. The high quality of dozens of his articles can readily be demonstrated in spite of the criticisms that have since been leveled against his work.⁶ Although he produced too many articles that were only hasty compilations, he wrote some of the finest essays in the *Encyclopédie*. He poured the most daring, provocative, and elevated ideas of the Enlightenment in popular form into the columns of the huge volumes.⁷

The part Jaucourt played in the *Encyclopédie* is of such magnitude that it cannot be treated properly in one article. I shall defer the analysis of Jaucourt's articles and concentrate in some detail on the little-publicized external history of his collaboration with the *Encyclopédie*. There is enough evidence from Jaucourt's contemporaries, the mountain of material from his own pen (over 4,700,000 words), and miscellaneous other records, to put together a connected record of his part in the publication of the *Encyclopédie*. It is a curious story of loyalty and dedication to humanity in the face of unparalleled exploitation. Indeed, Jaucourt's association with the *Encyclopédie* is one of the most exaggerated cases of literary self-sacrifice in the Enlightenment.

Jaucourt was born into an aristocratic French Protestant family of illustrious lineage. As a young man, out of purely humanitarian motives, he became a physician and a *philosophe*. Such a combination of biographical elements would alone be enough to stimulate the curiosity of

his contribution in relation to the history of the *Encyclopédie*. Louis Ducros, *Les Encyclopédistes* (Paris, 1900); Pierre Grosclaude, *Un Audacieux message; L'Encyclopédie* (Paris, 1951); Joseph le Gras, *Diderot et l'Encyclopédie* (Amiens, 1928).

⁵ René Hubert, *Les Sciences sociales dans l'Encyclopédie* (Paris, 1923). There is also information about Jaucourt's articles in specific fields in works like: Raymond Naves, *Voltaire et l'Encyclopédie* (Paris, 1938) and Nelly N. Schargo, *History in the Encyclopédie* (New York, 1947).

⁶ Ducros, *Les Encyclopédistes*, p. 76; Grimm, *Correspondance littéraire*, IX, 206; Palissot, *Mémoires*, I, 423-424; René Hubert, *D'Holbach et ses amis* (Paris, 1928), pp. 55-56.

⁷ A convenient collection of articles from the *Encyclopédie* for those who do not have access to the original work is *The Encyclopédie of Diderot and D'Alembert, Selected Articles*, ed. J. Lough (Cambridge, England, 1954). It is not surprising that the editor of this collection should have chosen so many of the fine articles of Jaucourt to go into a selection of the best and most representative articles from the *Encyclopédie*. There are dozens more articles by Jaucourt of the highest quality, only a few of which are cited in this essay.

the student of the social history of the Enlightenment, even if Jaucourt had not played a critical part in one of the most significant works of the eighteenth century. Nature seemingly designed him to be an encyclopedist. Even a study of his writings before he joined the *Encyclopédie* shows him a living microcosm of the Enlightenment.⁸ If one were to synthesize the ideal history of an enlightened young aristocrat's education during the eighteenth century, one could hardly find a better example than the narrative of Jaucourt's early travels and education in Switzerland, England, and Holland. After several years of busy scholarly and literary life in Holland, where he received his medical degree and where he published the first biography of Leibniz, Jaucourt returned to Paris.⁹ There the young chevalier undertook the titanic task of compiling a medical lexicon said to number six folio volumes, which were doubtless intended as his own monumental contribution to the world of scholarship. But as it was being transported to Holland to be printed, the entire manuscript sank to the bottom of the Channel. Jaucourt referred to the catastrophe occasionally in the *Encyclopédie*. "I myself formed on this subject [natural oddities] a great collection . . . which perished in a shipwreck. I hope that someone more fortunate will work on a project of this type." (Article "Jeu de nature," VIII, 532.)

It was this calamity that turned Jaucourt to the *Encyclopédie*. He did not have the strength to begin anew on his lexicon, but the loss did not dampen his urge to be of utility to humanity. And so he shaped up several articles from the notes that remained from his ill-fated work. These he sent on to M. David, one of the associate publishers of the *Encyclopédie*, who turned them over to Diderot.¹⁰ Thus Jaucourt was in the first of several waves of volunteer contributors to the immense project—volunteers who came in ever-increasing numbers, desiring to have their part in a work of such importance.

⁸ See Jaucourt's *Vie de M. Leibnitz* published with his edition of Leibniz's *Essais de théodicée* (Amsterdam, 1734). There are several unpublished letters of Jaucourt's in the collection of Tronchin family manuscripts at the Bibliothèque Publique et Universitaire de Genève which are of particular interest as evidence of his universal interests and philosophical leanings. The following are good examples: 27 July 1738, 1 September 1738, 4 November 1743, 1 January 1747. All of these letters were written to T. Tronchin, Jaucourt's best friend. (Archives Tronchin 198.)

⁹ The information about Jaucourt's early life has been gleaned from widely dispersed sources: Jaucourt's letters; the numerous autobiographical references throughout his articles in the *Encyclopédie*; E. Haag, *La France protestante* (Paris, 1846-1858); scattered references to Jaucourt in letters and published works by his contemporaries, some of which are cited in the course of this article; also the article by a friend of the Jaucourt family, Christian Bartholmess, in *Encyclopédie des gens du monde* (Paris, 1833-1844), XV, 286.

¹⁰ Denis Diderot, *Oeuvres complètes*, éd. Assézat et Tournoux, XIX (Paris, 1876), 423.

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We have a respectful letter from Diderot himself which gives the details of the chevalier's recruitment to the *société de gens de lettres* of the *Encyclopédie*. He was delighted to have a man with a noble title and with the reputation of Jaucourt as part of the project.¹¹ Thus opened over fifteen years of activity in which Jaucourt's whole life was gradually absorbed into the publication of the *Encyclopédie*. We can visualize the chevalier already in 1751 and 1752, buried in his books and notes, keeping his secretaries busy as he dictated and compiled his articles. A history of the entire publication of the *Encyclopédie* from 1751 on could be written as it is seen reflected in the quantity and nature of Jaucourt's contribution.

During the crisis of 1752 Jaucourt showed his defiance toward those who would have destroyed the project by increasing his own production fivefold. He widened the scope of his contribution from purely medical and biological matters to cover the entire range of subjects contained in the *Encyclopédie*. Later he found occasions to express his displeasure with those who attempted to destroy the project. ("Libelle" and "Presse" are particularly good articles in this respect.) By the fourth volume Jaucourt was in the full sweep of his encyclopedic activities, and one need only look at his contributions in volumes three and four to be assured that he was already writing some of the most graceful, powerful, and important articles in the work. In their criticisms of the society of the Old Régime they were fully in the spirit of the best articles of Diderot and d'Alembert. ("Conscience," "Civilité," "Conquêt," and "Clémence" are a few good examples.) The chevalier had set up a veritable article factory on the rue de Grenelle not far from Diderot's attic on the rue de Taranne. Buried in reference books and printed literature on all subjects, surrounded by his secretaries, he was dictating articles for thirteen or fourteen hours a day, as Diderot later described him.¹²

There is no problem of attribution for Jaucourt's articles such as confounds and frustrates the scholars of Diderot. All of the chevalier's contributions, even the entries a line or two in length, are marked either with his name or his initials. Therefore, it is possible for us to know exactly how much Jaucourt did for the *Encyclopédie* and precisely what the nature of his collaboration was.

By volumes six and seven the chevalier had taken over a large share of the responsibility for the geographical articles formerly com-

¹¹ *Ibid.*, p. 423.

¹² Denis Diderot, *Lettres à Sophie Volland*, éd. André Babelon (Paris, 1930), I, 322 (letter of 10 November 1760).

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piled by Diderot. This release from a most painful task of compilation must have been an important aid to Diderot, who was harried by other editorial responsibilities. The same process took place within other categories of short, purely factual material. Soon Jaucourt made himself responsible for a large share of the brief articles of definition, of trade terms, of synonyms, and for a multitude of other miscellaneous subjects required to fulfill the purposes of the *Encyclopédie* as a great repository of information. Even if that had been all the chevalier did for the *Encyclopédie*, he would deserve gratitude and recognition for a significant contribution to its success. But again that was only a part of his work. He wrote dozens upon dozens of the longer articles too, some of which rank among the finest of the whole collection.

Jaucourt alone was writing about sixteen per cent of the copy by the seventh volume. That was an astonishing production for one man, especially when one considers that he was working full time out of pure dedication to humanity, without any salary from the publishers. But he was called upon to surpass himself by far, for in 1758 a series of crises struck which threatened to destroy the *Encyclopédie* completely. In these bleakest days, the chevalier de Jaucourt stepped forth as Diderot's most faithful and indispensable support, when even d'Alembert deserted the project and when it became necessary to continue the work clandestinely. By 1758-1759 Jaucourt was clearly one of the inner circle of the secret planners and makers of the great *Encyclopédie*.¹³ From 1759 on, the magnitude of his production is almost beyond belief. With the desertion of d'Alembert, the chevalier was plainly second in command, assuming some of the editorial functions. From the very beginning he had demonstrated a great solicitude for the completeness of the *Encyclopédie*, keeping a record of what subjects had been slighted and of what material was missing.¹⁴

The striking statistics of Jaucourt's production are convincing proof of his indispensability to the completion of the *Encyclopédie*. Of the seventeen folio volumes of text, Jaucourt alone wrote approximately one-fourth of the total copy—a staggering 4,700,000 words. He contributed 17,050 (twenty-eight per cent) of the approximately 60,660 articles. These proportions are for all seventeen volumes, but it should be recalled that Jaucourt did not join the work until the second volume. The true magnitude of Jaucourt's labors, however, cannot be appreciated if one does not look at his single-handed production in

¹³ Denis Diderot, *Correspondance inédite*, éd. A. Babelon (Paris, 1931), I, 20-21.

¹⁴ See the article "Paris" for a clear example of this process.

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the last ten volumes produced clandestinely. Then, when everyone else seemed to be deserting Diderot, and the project was suffering its blackest days, Jaucourt alone compiled 35.7 per cent of the *Encyclopédie*. In a final burst of energy he stepped up his contribution to forty-four per cent of the total contents of the last four volumes. He reached his peak in volume sixteen where he contributed nearly 2500 of the approximately 3500 articles. Considering these figures, it is impossible to see how Diderot could have hoped to finish his great project without Jaucourt's help,

Toward the end Diderot could hardly wait to be emancipated from the *Encyclopédie*. -Not so Jaucourt. It is even possible that he prolonged the project by his own momentum.¹⁵ The *Encyclopédie* had become Jaucourt's life. Welcome though he was at the brilliant weekly dinners with Baron d'Holbach, he was so absorbed in his encyclopedic labors that he could not take time to be a regular visitor.¹⁶ Such selfless devotion would be unusual even if it were not emphasized by the unprincipled betrayal of the chevalier by Le Breton, and the almost incredible financial situation Jaucourt fell into as a result of his involvement with the *Encyclopédie*. For these we have the testimony of Diderot, Grimm, and recently unearthed documents.

In November of 1764, when the text of the *Encyclopédie* was nearly ready to be published, Diderot confirmed what he had suspected for some time: the wily Le Breton, chief publisher of the *Encyclopédie*, had secretly been censoring some of the more controversial passages in the last volumes. It is now possible, after the discovery of what seems to be most of the uncensored proofs, to know what Le Breton clipped out. The faithful Jaucourt, second only to Diderot, was among those who suffered most from the publisher's depredations. -Next to the censored article "Souveraineté" by the chevalier, Diderot penned a stinging note condemning the "shallow blackguards" for mutilating the work of an honest author like Jaucourt who had given them fifteen years of his life. "No matter; he who laughs last laughs best," scrawled Diderot.¹⁷ The truth is that, by his act, Le Breton has so far won a securer place in the histories of the *Encyclopédie* than Jaucourt. The sections that were cut out of the fifteen articles by Jaucourt censored by Le Breton and his chief compositor show again what a faithful *philosophe* the chevalier was and how true he was to the critical spirit

¹⁵ Diderot, *Lettres à Sophie Volland*, I, 322.

¹⁶ Hubert, *D'Holbach et ses amis*, p. 55.

¹⁷ D. H. Gordon and N. L. Torrey, *The Censoring of Diderot's Encyclopédie* (New York, 1947), p. 37.

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of the Enlightenment.¹⁸ But the effect of the censorship on the full impact of Jaucourt's message in the last ten volumes was negligible. It was simply an unforgivable breach of ethics.

Grimm, however, reports the supreme irony in the history of Jaucourt's collaboration with the *Encyclopédie*:

The chevalier de Jaucourt, who next to Diderot has contributed most to finishing that immense work, not only has never drawn any compensation from it, but has had to sell a house which he had in Paris in order to pay the salaries of three or four secretaries who were employed continuously for more than ten years. What is most amusing about this situation is that the publisher Le Breton has bought this house with the money which the labor of the chevalier de Jaucourt has put him in a position to make. Thus does Le Breton find that the chevalier is *un bien honnête homme*.¹⁹

There is confirmation of the truth of this report in the record of an act of sale in the Archives Nationales. In March, 1761, Jaucourt sold his house "à porte cochère" between the rue Saint-André-des-Arts and the rue de la Harpe for the price of 18,000 livres to M. Le Breton.²⁰

One could hardly find a more extreme example of the ends of self-sacrifice to which a truly dedicated eighteenth-century philosopher would go. Jaucourt was willing to carry his service to humanity to the point of reducing himself to bankruptcy. Where was there a *philosophe* more dedicated to posterity and his fellow men than that? It appears that he was in serious financial trouble in 1761. First he sold his house and then in October 1761 he received a loan of 12,000 livres from the associated publishers.²¹ Although Grimm claimed Jaucourt received no recompense from the publishers at all, the records show that after he had bankrupted himself on the project they must have found it necessary to give him a minute semi-annual payment in order to keep him going. But that begins only in 1762, and even then it could not possibly have covered his expenses. Before 1762 (that is, throughout almost all of his tremendous labors), Jaucourt received no money from the publishers, except for postage and reference books. The cost for the latter was significant, but for a huge compilation such as the *Encyclopédie*, expenses for reference works must have been anticipated by the publishers as an inevitable part of the operating costs. Surely not even Jaucourt would have been expected to buy the

¹⁸ *Ibid.*, pp. 67 ff.

¹⁹ Grimm, *Correspondance littéraire*, VII (1766), 45.

²⁰ This document was printed in *Diderot et l'Encyclopédie*, published by the Bibliothèque Nationale (Paris, 1952), p. 52.

²¹ Louis-Philippe May, "Documents nouveaux sur l'Encyclopédie," *Revue de Synthèse*, XVI (1938), 108.

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reference books out of his own pocket. Still he received no allowance from the company for books until 1758, after the completion of the seventh volume. This probably means he purchased some of the references out of his own resources anyhow.²²

That is the financial story of Jaucourt's collaboration with the *Encyclopédie*. Through it all he kept on working. Surrounded by his books, he tirelessly produced that mountain of copy while his house had to be sold to pay for his secretaries, while his articles were being censored, and his money depleted. But in the *Encyclopédie* he was achieving the fulfillment of his earnest desire to be useful to society, and that apparently was recompense enough for him.

Jaucourt was given the honor of saying the final word for the work that owed so much to him. It was a triumphant message to the enemies of the great project who had been thwarted by the dedication and courage of men like himself.

This is the last geographic word of this work and at the same time doubtless the one which will close the *Encyclopédie*. "In order to extend the empire of the sciences and the arts," says Bacon, "it is to be hoped that there will be a correspondence between gifted men of each class, and that their co-operation will throw a bright light of sciences and arts on the globe. Oh admirable conspiracy! A time will come when some philosophers, animated by such a fine project will dare to take flight. Then from the lower regions of sophists and jealous men will rise a nebulous swarm which, seeing these eagles soaring in the skies, and being unable either to follow or stop their rapid flight, will try by vain croakings to decry their enterprise and their triumph."²³

Those defiant words reveal, as well as anything else, the secret of the chevalier de Jaucourt's incredible energy and years of devotion.

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²² *Ibid.*, XVI (1938), 31-109.

²³ Article "zuènè," XVII, 750.

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Foreign Language Study in the United States

It was just three years ago that the U. S. National Commission for UNESCO brought out the first edition of *The National Interest and Foreign Languages* by William Riley Parker. This inexpensive booklet was hailed at that time as a complete and most informative summary of the position of FL teaching in this country (see "Professional Notes," *MLF*, XXXIX [June 1954], 54-56). The importance of the subject has certainly not lessened in the interval; but new facts, figures, and opinions from the last three years have led the author to produce a completely revised edition which brings the discussion up to date.¹ On the one hand, it reflects the great gains made by the MLA-sponsored FL Program; but, at the same time, it emphasizes the tremendous amount of general disinterestedness, lethargy, and downright opposition still to be overcome.

One must not be misled by the description of this booklet as a "discussion outline and work paper." While it is true that it was written for this specific purpose and is addressed to the general public, it is also useful to every FL teacher in the country as a source of authoritative information regarding his own profession. Nowhere else can there be found, in the pages of a single book, such a cogent summary of the facts and implications of the present situation of FL teaching in our schools and colleges.

The author of this booklet is not an FL teacher, but a professor of English literature. He writes "from a conviction that a marked increase in both the quantity and the quality of foreign language instruction is today essential to America's welfare" (p. 1). This is not to say that he is blind to the imperfections of our current FL teaching, to the many (and often justified) arguments raised against FLs as taught in our schools, or to the great harm that well-meaning "intramural" quarrels over aims and methods have done our cause. Indeed, it is rather embarrassing to find, in the pages of this book, concise analyses of prejudices shared by most FL teachers—short-sighted attitudes which, when viewed objectively, can be seen to have contributed to the small favor which FLs have enjoyed with the general public.

¹William R. Parker, *The National Interest and Foreign Languages*. Revised edition. (U. S. National Commission for UNESCO. Department of State Publication 6389.) Washington, D. C.: U. S. Government Printing Office, 1957. 133 pp. \$0.65.

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It is the first part of the book, surveying "The Current Situation," which perhaps best shows up the weaknesses of FLs today. To be sure, Dr. Parker is quick to note the tremendous advances made during the last few years in the elementary schools, the rapidly growing interest in having children begin to receive language instruction at an age when they can "learn to speak languages more easily and with more accurate accent, than do older children or grownups" (p. 8). Yet, in stark contrast to this comparatively rosy picture, we discover a deplorable situation existing in our secondary schools: "Of all public high schools in the United States, 56.4 per cent offer no modern foreign language instruction to their students. To put this another way, not half of the public high schools in 25 states teach modern foreign languages" (p. 13). According to the best available information, less than 15 per cent of our high school students in the United States are today studying any modern FLs.

These dismal figures may be contrasted with the fact that at least 25,000 Americans annually enroll in the Berlitz School of Languages alone. Let us also ponder the fact that in 1955 an estimated 1,250,000 U. S. citizens, excluding military personnel, traveled outside of North America, most of whom would presumably have profited by a knowledge of at least one FL. There quite obviously exists a huge "untapped market" for FL instruction in America's secondary schools. In fact, no arguments about the impracticality of language study advanced by educationists, isolationists, or "utilitarians" of any stripe can conceivably hold up in the face of these facts.

It is bad enough that less than 15 per cent of our high school students are studying FLs. But when we consider *how much* language instruction this minute percentage of American youth is receiving, the picture becomes even blacker. "No public high school offers a third year of any modern foreign language in the Dakotas, Idaho, Mississippi, or South Carolina, and none offers a fourth year in at least nine additional States" (p. 16). The results of this common two-year high school exposure to FLs are calamitous for the college-bound student:

The smaller schools, encouraged by recent educational theory, find it impractical to support more than 2 years of foreign language study if they offer it at all; and if classes are offered in the first 2 or middle 2 years, as is common, the college-bound student has 1 or 2 years to forget the skills he has acquired before resuming language study in college. When he takes a college placement test that shows his clearly how little he has retained, he is often bitter about his high school training or resentful at being forced to continue a study under what seem to him penalties. Often, in the circum-

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stances, he elects to make a fresh start with a new language in college; and, if the college requirement is low... he is left several years later with the half-remembered rudiments of two foreign languages instead of a real working knowledge of one. (p. 17)

Should anyone suggest that we really need not worry about students planning to attend college since they are obviously few in number, it is useful to remember that *almost one half* of our 1955 high school graduates enrolled in college that fall.

In the colleges themselves, despite the current trend toward restoring or instituting a language requirement for the B.A., "it is a nice question whether or not the degree requirement in most institutions is sufficient to make the proficiency acquired meaningful enough in terms of the national interest. In only about 50 places is the requirement expressed solely as a test of proficiency; in most it is, conventionally, a matter of hours and credits" (p. 20). Almost every college FL teacher will agree, I believe, that the statement of the language requirement in terms of "exposure" to a certain number of hours of "instruction" (with its implication that the student can be *taught* an FL with little, if any, active effort on his part to *learn*) is one of the most discouraging aspects of the present-day situation.

Things are not much better at the graduate level. Back in 1951 there appeared an optimistic report, endorsed by the Association of Graduate Schools in the Association of American Universities, which presented a praiseworthy, if idealistic, philosophy:

The language requirements for the doctorate have been attacked in many institutions in the past few years... The attacks are usually based on a contention that languages are a tool for research, and that in some fields there are other more useful tools... The tool conception can be carried too far. *The Ph.D. is a scholarly degree.* If scholarship were no more than the ability to carry on specific research, then it is clear that little linguistic accomplishment is necessary in some fields. *Real scholarship, however, requires such breadth and understanding that it is doubtful that a man who is not equipped to go beyond the limits of his own language can be considered a true scholar.*... The whole case against languages is based upon a concept of graduate work as technical training rather than as training in scholarship. In fields where technical training rather than scholarly training is desirable, some other degree than the Doctor of Philosophy should be conferred... and the Ph.D. should be retained for scholars. (pp. 22-23.) [Italics mine.]

This statement does not accurately reflect the current situation, for the fact is that foreign language study has decreased in this country's graduate schools. FL requirements have been replaced or done away with on this level, largely because of the lack of training offered (or

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received) at the lower levels. The cynic is tempted to say that, since all academic degrees have been (and are constantly being) devalued, the process might as well be carried to its logical conclusion: forget about the traditional *scholarly* requirements for the Ph.D.; grant it as a reward for assiduous class attendance over a period of seven years after graduation from high school; and invent some new degree which will be the badge of those who aspire to something higher (and less practical) than mere technical training. Fortunately there are still enough universities maintaining traditional standards for graduate study to prevent such a reduction of the doctorate to the level now represented by the B. A. But while the Ph.D. may yet appear to the optimist as relatively safe from the current American tendency to reduce everything to the lowest common denominator, the master's degree has already succumbed: even as early as 1950, "only 30 out of 79 institutions had the requirement [of even a reading knowledge of one modern FL]" (p. 23).

At the present time I have in my class of twenty students in French 1G (a basic course offered to graduate students at UCLA to help them learn enough French to pass a simple screening examination) four eventual candidates for the Ph.D. who have had no FL study other than 9th and 10th grade Spanish. While it is surprising that they should have been permitted to graduate from any self-respecting college, their admission to a supposedly first-rate graduate school is downright amazing. (In all fairness it must be pointed out that it is not primarily the students' fault that they find themselves in this predicament. All four are graduates of California state colleges which operate under the following regulation laid down by the California State Board of Education in April 1951: "No foreign language shall be required by a state college as a condition to graduation." [Admin. Code, title 5, Educ., Sec. 916.] We may offer fervent thanks that, as yet, no other State has such a proscriptive regulation.)

Probably the saddest chapter in the present state of FLs is to be found in the training of our language teachers. The pages that Dr. Parker devotes to this problem contain what amounts to a scathing indictment of those who determine policy in our public schools: "[They] have, on the one hand, effectively objected to foreign language instruction because it is poorly done and achieves little in 2 years, and, on the other hand, have persistently required an insufficient minimum of foreign language training of the teachers actually hired. Unfortunately no amount of work in *how* to teach will increase the fluency or improve the accent or reading knowledge of a foreign language teacher

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who has not studied language long enough" (p. 30). Much of the trouble, claims Dr. Parker, stems from the educationists' insistence upon more and more courses in "professional education" in teacher training schools, and the consequent minimizing of traditional "subject matter" courses. Such a policy can have only disastrous results:

The language teacher in a second-year high school class has often reached the practical limit of what he himself has been taught, his only advantage over the class being the number of times he has taught it. Little wonder that the 2-year course has come to be considered terminal in so many high schools! (p. 31) [Author's italics]

Depressing as the present situation may be, the outlook for the future supply of FL teachers is so serious as to give anyone pause. Leaving aside the question of adequate training (which will probably not be solved for a long time, if ever), we are faced with the pressing need for approximately 8,500 additional FL teachers in American colleges and universities alone between now and 1970 (1,900 in the next four years). These figures assume no change in the current appeal of language study; if FLs become more popular, the problems ahead will become even more staggering. (We should note that the number of public high school FL teachers in this country has not increased at all since 1925 when, of course, enrollments were considerably smaller.)

No one knows how these teachers are to be recruited and trained, but one thing seems clear: much of the responsibility must ultimately be ours. We ourselves must make a greater effort to raise the teaching profession from its present lowly status so that it will attract more and better students. We must above all demonstrate that language teaching has an important place in the American educational system—and this is where Dr. Parker's little book can be of invaluable help as a source of compelling arguments. Our efforts may be of little or no avail in attracting enough teachers for the critical years ahead, but it is evident that, without a concerted effort on the part of *all* FL teachers, we do not stand even the faintest chance of bettering the situation.

Part I of *The National Interest and Foreign Languages* also contains sections on audio-visual aids, English as a foreign language, language and area studies, and linguistic science. Readers of *MLF* should be particularly interested in the application of linguistics to language teaching, a subject on which two articles have appeared in this journal during the last few years². Dr. Parker points out that few teachers of modern

²William E. Bull, "Linguistics, Not Grammar, in Foreign Language Teaching," XXXIX (June 1954), 15-24; John T. Waterman, "Linguistics for the Language Teacher," XLI (June 1956), 9-16.

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FLs are clearly aware of the true issues involved in the "linguistic" approach to languages.

In the teaching of these specialists, language is not instinctive but is learned and shared behavior (i.e., a part of culture in the anthropological sense)... Because it is highly patterned, language is more readily analyzed than other behavior systems of a culture. Not random behavior, each language is a unique system of arbitrary vocal *symbols* of experience... Scientific linguists hold that to approach language through writing, with its traditional spelling, is to put needless obstacles in the way of ultimate command, both oral and written... Few people cared so long as these techniques were applied solely to Potawatomi, Yokuts, or Southern Paiute, or even, during World War II, to Burmese, Swahili, and other non-American "exotic" languages; but when the same procedures used in analyzing these were applied to French, English, and other "usual" languages, there were — indeed there still are — protests. (p. 43)

One of the principal sources of protest is the linguists' widely advertised contention that all consideration of "correctness" should be dismissed as irrelevant to the analysis of language. From the scientific point of view this is no doubt a defensible position, but few language teachers have such a scientific turn of mind. Though they may concede the linguistic scientists' right to *analyze* language structure and pattern by means of the broadest possible sampling of speech, they refuse to admit that mere usage constitutes social acceptance; they deplore the linguists' tendency to ignore the important social distinctions implicit in the use of language. Proponents of the traditional approach resent even the thought of having to mention the equivalent of "incorrect" forms like *he don't* or *she is laying down for a rest*. They argue that there is nothing inherently wrong in trying to teach their students to speak a foreign language like educated ladies and gentlemen instead of uncultured tramps. Refinement is still a desirable quality, and "scientific objectivity" should not mean dragging educated persons down to the level of the gutter.

Regardless of our own personal feelings in this matter of "correctness," it would be a great mistake for us to ignore the very real contributions of linguistic scientists to our knowledge of language. Although we may not agree wholeheartedly with everything they say, even the most intransigent conservatives among us will find in their methods and theories some new ideas which can be adapted to our teaching of languages.

The second part of Mr. Parker's book, treating the past history of FL study in the United States, furnishes an indispensable background for the consideration of the problems confronting us today. The last

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chapter in Section II, "Language Study in Other Lands," shows clearly how far our nation lags behind most other civilized countries who do not consider language learning "a minor, dispensable adornment in general education." The U.S. delegate to a UNESCO seminar held four years ago in Ceylon learned that "virtually everyone else in attendance not only assumed that foreign languages would inevitably be required of all students in secondary schools, but also thought of this language instruction in terms of either a 'long course' of 9 years or a 'short course' of 7" (p. 64). [*Italics mine*]. The obviously superior accomplishments of other nations in teaching FLs may possibly give added support to the arguments of the "let them learn English" school. Yet, as President Lynn White of Mills College has so forcefully stated: "To expect the educated citizens of other lands to learn English without our troubling to acquaint ourselves with some foreign tongue is the sort of effrontery which is ruining American's reputation and influence abroad" (p. 70).

Some thirty pages are devoted to "Tomorrow's Foreign Language Needs," with sections on FLs and international understanding, the armed forces, government, business, American society, and the international exchange of persons. Every responsible citizen ought to be made aware of the absolute necessity of having enough well-trained linguists to help carry on our country's ever-expanding foreign trade and its growing responsibilities on the international political and military scene. At present America is woefully lacking in such trained personnel. It hardly seems credible, yet it is a fact that "in 1946 the State Department did not have one officer who could read an Arabic newspaper." Even as late as 1954 "we did not have one single officer or staff officer in the Czech Embassy who spoke Czech" (pp. 76-77). While this situation is slowly improving with the years, the future of America requires that the word "slowly" disappear from the picture; concerted demands must be made by all American citizens for rapid development in the study of foreign languages and cultures.

In Part IV the author points a pitiless light upon the greatest single question dividing FL teachers themselves: the problem of differing objectives. A wider understanding by the public, Dr. Parker contends, will help in the solution of this problem—and this applies with even greater force to the FL teachers themselves.

In everyday life, when we are lucky enough to meet such people, most of us are drawn to men who combine true culture and humanity with hard-headed practicality and common sense. Such a union of usual opposites strikes us as happy and desirable. But in any argument about American

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education, heaven help the academic subject that can and must be defended in terms of both "tool" or practical values and also its contributions to the ideal of the liberal arts! Its defenders tend to be divided as their own sympathies or objectives lie; the argument grows confused for lack of precise definitions; the impatient public soon comes to feel, "Make up your minds — you can't have it both ways." (p. 101)

This conflict of objectives can be dated: it first came into being with the emphasis laid upon the "practical" aspects of the study of Spanish as it was vigorously and persuasively advocated as a substitute for Germanic studies after 1914. Though this no longer new, "utilitarian" argument for studying modern languages has been widely, if not universally, accepted by FL teachers,

the public must understand that all this has happened within the lifetimes of many teachers now living, that old sores are still unhealed, and that, with natural and political science now damaging the once great prestige of the Humanities, with vocationalism threatening the whole structure of the liberal arts tradition, the issues involved have more significance than a mere struggle between modern and reactionary forces in the modern language field. (p. 103)

Besides clarifying the causes of this unfortunately too-well-publicized discord, the author also analyzes four often repeated misconceptions about language learning that need to be straightened out before the public can be convinced of the important role FLs should play in American education. They are: (1) Americans don't learn foreign languages as easily as people of other countries do. (2) With some new, ingenious "method," a foreign language can be easily learned in "no time at all." (3) Some people can learn languages, and some just can't. (4) Any skill acquired by most Americans is soon lost and hence not worth acquiring in the first place. The closely reasoned arguments advanced by the author should help us to combat these erroneous notions which are all too prevalent in America today.

This book raises more problems than it solves. (Indeed, the final chapter is entitled "Questions Awaiting Answers.") Every fact, every figure, and every opinion cited is a direct challenge to the American people and, even more so, to this country's FL teachers. *The National Interest and Foreign Languages* should be required summer reading for each and every one of us. We should then use every means short of violence to make sure that all our colleagues and school administrators read it; we should talk about it to our students and their parents; we should encourage discussion, either formal or informal, of the problems it advances. In short, this book *must* be drawn to the attention of everyone who cares at all about our country's future.

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Types of Audio Equipment for the Language Laboratory

In the past years, language laboratory techniques have been dictated largely by the characteristics of the equipment available. Now, thanks to the growing awareness of our special problems by manufacturers and to the generally wider selection of types of recording and playback devices to choose from, our planning can proceed logically from sound pedagogical principles to the selection of audio aids appropriate to their implementation. The publication of recommended specifications for language laboratory equipment and an evaluation of the various types on the market today appear desirable at this time in view of the numerous inquiries addressed to this writer in recent months by language teachers about to equip new installations.

Language laboratories will, of course, vary depending upon the type of approach and objectives of the courses involved, and a greater or smaller number of units from the categories listed below can be used accordingly. In our opinion, however, the most useful installations are those that permit the greatest versatility, especially in institutions where several languages with different approaches use the same facilities. We recommend that language laboratory plans provide for the following activities:¹

1. *Mass dissemination of recorded lessons played from a central source:* This is a simple and economical means of playing recordings that do not require constant starting, stopping, and repetition to large numbers of students at a time. Certain types of pronunciation exercises, uninterrupted passages for comprehension or for reading accompaniment, dictations, and listening tests fall in this category. This technique has the further advantage of completely freeing the student from all mechanical preoccupations; a technician or the instructor operates the machine, and the student can concentrate wholly on the linguistic problems involved.²
2. *Individual manipulation of teaching materials:* There are types of exercises where the student should be able to work individually with the recordings and repeat small sections (often as little as one or two syllables) at will. This is

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¹Obvious modifications will have to be made in installations that also incorporate visual aids. The concern of this article is only with audio aids.

²For a description of a master control table from which several programs can be played simultaneously to large numbers of students at a time, see André Malécot, "Techniques and Equipment for the Language Laboratory," *MFL*, XL (December, 1955), 113-122.

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typical of most basic pronunciation exercises and of some advanced and remedial work. Here, of course, some mechanical operation by the student is unavoidable, but units should be chosen with a view to keeping this factor at an absolute minimum.

3. *Simultaneous side-by-side comparison of student and model:* Whenever the student is required to repeat the utterances of the model aloud, he should hear both the model and his own voice at the same level through his headset. If his own voice is not fed back to him, much of the value of this type of exercise is lost.
4. *Delayed side-by-side comparison of student and model:* Students should, in addition to having the simultaneous feedback, be able to play back a recording of the model and his imitations after the initial performance for more objective comparison.

In the following section, available types of equipment are listed, together with recommended specifications and their uses in implementing the activities listed above.

PHONOGRAPH: Good for pressed records only; the choice of good teaching materials on records is still somewhat limited, but it is increasing constantly. The phonograph is not good, however, for cut records; the tape recorder has completely replaced the record cutter for making lesson recordings at the institution concerned. *Recommended specifications:* Emphasis should be placed on mechanical ruggedness rather than on the high-fidelity acoustic standards required for music. The reproduction must be good, but a flat response up to about 8000 cps. is more than ample for speech reproduction; experimental phonetics has demonstrated that all significant elements of speech fall below this limit. Other acoustic disturbances (wow, noise, etc.) should, of course, be kept to a minimum. The units should be portable, self-contained, and have amplifiers powerful enough to drive whatever number of headsets are required. Loudspeakers can easily be disconnected, and in their place an output jack (several, for laboratories having no central wiring) installed. Two turntable speeds ($33\frac{1}{3}$ and 78 rpm.) are usually sufficient. Record changers interfere with the manual operation required in many types of exercises.

TAPE RECORDER: Superior to the phonograph for almost all purposes. An increasing choice of commercial lesson tapes is becoming available, and most materials available on discs are now also available on tape. A word of caution is in order at this point concerning the illegal transfer of material from commercial discs onto tape. When recorded tapes of these materials cannot be bought from the publishers, permission should be obtained before making such a transfer.

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The tape recorder is the ideal instrument for recording and playing lesson materials made locally by the language staff concerned, and it is also useful for making permanent records of the students' performance. Tapes are almost infinitely reusable, they are easy to make, mistakes are readily corrected without waste of materials, and they do not deteriorate acoustically like phonograph records. However, they are not the best thing for individual manipulation of teaching materials that involve continual starting, stopping, and repetition. Here, the tape recorder has several serious disadvantages: even with footage indicators, it is practically impossible to find a given point on the tape quickly and accurately, and the operation of the machines involves too great a degree of mechanical preoccupation. We cannot repeat the following axiom too many times: *The student must be as free as possible to concentrate on the linguistic problems involved; complexity of operation must be kept to an absolute minimum.* Furthermore, few models are built to withstand constant starting, stopping, and rewinding. *Recommended specifications:* Acoustically, the same as for the phonographs described above. The mechanical units should be especially rugged. It should be noted that a machine may receive the same amount of use in two or three weeks in a language laboratory as it does in a year as a home entertainment device, and that repeated and often expensive repairs will be required when units designed for home entertainment or other casual usage are used in a busy laboratory. Like phonographs, tape recorders should be portable, self-contained, and have an amplifier capable of driving the required number of headsets. Loudspeakers should be replaced by output jacks. A speed of $7\frac{1}{2}$ ips. is recommended; it is the most common to all types of tape recorders, and most commercially available recorded materials use that speed.

DUAL CHANNEL TAPE RECORDER: There are units designed for language teaching that permit the student to listen to a lesson from one channel and simultaneously re-record this plus his own imitation on the other. Such units usually also provide simultaneous *side-by-side* comparison of model and student through the headset. This type of machine is obviously not recommended for exercises involving continual starting, stopping, and repeating, for the same reasons as outlined earlier. Nor is it recommended for lessons to be played without interruption, unless only one or two students are using the material. Usually, it is better to have such programs played by a third party and come from a remote source. As far as binaural listening is concerned, this can have only dramatic value in cases where more than

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one voice is used on the model. After all, there is only one direction from which a single voice emanates.

EQUIPMENT FOR INDIVIDUAL PRACTICE: As we mentioned in the introduction, whenever a student imitates a model aloud, he should hear both his own voice and the model through his headset. Recorders specifically designed for language laboratories and professional quality tape recorders usually incorporate this feature. For individual practice booths that do not contain such units, "self-monitors" are available that permit mixing the master program coming from a remote source and the student's voice, and feeding both to the student's headset. This unit is quite compact and can be mounted under the writing surface of the booth.

For both simultaneous and delayed side-by-side comparison of student and model coming from a *remote source* (master control table), single magnetic disc recorder-players are quite useful. These operate on the same principle as the tape recorder, except that the recording medium is made into a pre-grooved disc instead of into a tape. The playback-erase-recording head is mounted in a phonograph-type pickup arm, and the entire operation is practically the same as for the phonograph. Here, we can minimize the amount of mechanical preoccupation required of the student by making use of his familiarity with the phonograph. These units usually include a built-in self-monitor.

For simultaneous and delayed side-by-side comparison of *individually manipulated lesson materials*, dual magnetic disc machines and units with one turntable for phonograph record and one for magnetic discs are ideal. Self-monitors are built-in. The ease of operation of these machines makes them most useful for exercises where continual stopping, starting, and repeating is required. To repeat parts of the recording, the student merely lifts up the pickup arm and sets it down in the proper groove. Not only is the operation simple, but there is no switching or starting and stopping the motor; the unit runs uninterruptedly throughout, a feature that clearly minimizes wear on the machine. This equipment can also be used for materials to be played without interruption when it is necessary to free remote machines for other uses. Lessons on magnetic discs can easily be duplicated from tape. Of course, these units can always be used also as single disc machines when lesson materials are being played over a channel from a remote source.

MONITORING BY THE INSTRUCTOR: In instances where the language laboratory is to be used as a classroom, it is sometimes de-

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sirable to provide a means of permitting the instructor to listen to individuals while they are practicing, without their knowing it. If the teaching method calls for the instructor to be able to cut in and make comments at will, a separate inter-com system may be used. If monitoring only is required, the output of the student's machine can be tapped and fed into a wiring system leading back to a listening post where the instructor can listen in to a given booth simply by plugging in to an appropriate jack or by turning a selector switch. In our opinion, when it is possible to hold regular language classes down to a reasonable size, the instructor is infinitely more effective than any machine. The function of the language laboratory should be to provide the student with *additional* contact with the model outside of class under ideal practice conditions, and *not to replace* the instructor.³

INDIVIDUAL PRACTICE BOOTHS: Practice booths should be at least two feet square with partitions extending up to two feet from the writing surface and six inches outward along the edge to insure privacy. For installations where all the listening is through headsets, the front and sides should be made as sound-absorbent as possible. Each booth should be provided with a power outlet at the rear and a junction box containing an output jack, volume control, and selector switch, mounted under and flush with the front edge of the writing surface. A mirror mounted on the rear panel is also useful in pronunciation exercises, and either hand microphones or microphones mounted on goose-necks attached to the walls and lightweight under-chin headsets are recommended. Adequate lighting is obviously essential.

GENERAL SUGGESTIONS FOR THE LABORATORY: Here are a few miscellaneous points that we find are generally overlooked. In designing language laboratories containing a sizable number of recording and playback devices, it should be remembered that a considerable amount of heat is given off by such equipment and that, as a consequence, the requirements for ventilation for such a room are somewhat higher than for an ordinary classroom of the same size. It is also advisable to have the ceiling and possibly also portions of the walls covered with acoustic tile, and nearby ventilation ducts lined with sound-absorbent materials.

One final word of explanation concerning the recording and playback devices described in this article: portable units have been recom-

³Procedures and materials are described in the earlier article cited in note 2.

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mended exclusively; this is to permit easy access or removal for servicing and to permit interchanging machines. In this way, the general wiring system need include only input and output jacks, cable, selector switches, and attenuators, all of these items requiring almost no upkeep. All connections are then made with standard patch cords.

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Reviews

REGINE DU PLANTY, *Reflets de France*. New York: Harper & Brothers, 1956. Cloth. 375 pp.

A good reading text in French is always difficult to find, particularly one that serves as an introduction to the culture as well as the literature of the country. The author feels in her introduction that her book presents a new approach. This is only partly true. There have been a few readers combining both history and literature. This book, however, compares most favorably with them and in an imaginative way. The emphasis here is on the literature, with the historical part playing a valuable but minor part. The book is well planned, the excerpts are judiciously chosen and the parts written by Régine du Planty excellent. The book is also well illustrated.

Written by a woman who is herself a writer, the book takes the reader on a tour of France. One is introduced to all the provinces of that country through literary texts chosen from the works of past and contemporary writers. A few of these are major figures and others are not so well known. This, however, is perhaps the best feature of this book, for there is little duplication of material found in other readers.

The book is divided into fourteen sections, each one covering a few provinces of France. Each section begins with an historical passage in French. This is followed by four or five sections, ranging from two to ten pages. A short biographical sketch in English introduces the writers whose excerpts are given in the section.

As an illustration of the planning and material found in the book, the first section, devoted to Paris, contains the following: 1) An historical section in French dealing with Paris; 2) A sonnet by Charles Péguy: *Paris, Vaisseau de charge*; 3) An excerpt from a speech of Victor Hugo entitled: *Paris, la ville immense et colossale*; 4) Two abridged excerpts from Jules Romains' *Les Hommes de bonne volonté*: "Le Grand Voyage du petit garçon" and "Présentation de Paris à cinq heures du soir."

This text is adaptable to high school or college teaching. It can also lend itself to the aural-oral approach as there is a good section at the end containing questions in French based on the material of the sections. The footnotes are good, and a French-English vocabulary provides the student with all the help he may need.

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ALBERT JOSEPH GEORGE, *The Development of French Romanticism. The Impact of the Industrial Revolution on Literature*. The Syracuse Press (Printed by the St. Catherine Press, Bruges, Belgium), 1955. Cloth. xiii, 193 pp.

In the subtitle of this fine monograph lies the fuller sense of Professor George's study, for the significant contribution of this book is the light it casts upon the influence of the Industrial Revolution on French romanticism of the early nineteenth century. The intent of the author is not so much to offer a new definition of romanticism as it is "to introduce a new factor for consideration as an important determinant in the development of romanticism" (p. x). In this he has been most successful.

While the Industrial Revolution has long been studied as a major factor contributing to social change, its impact upon French literature has heretofore been greatly neglected. Thus there was urgent need for the present study.

Professor George's thesis is that the Industrial Revolution was not only a source of romanticism, but that it was a "principle force in transforming the initial character of that literature." He contends that romanticism down to 1830 was largely a negative enterprise which sought to free the arts from the conventions of classicism and that subsequent to that date it was in large measure the Industrial Revolution which furnished new plots, new characters, and even a new mythology for a new reading public. One may not agree with the author when he tells us that the modern novel with its time perspective and its sense of internal development is the literary progeny of the Industrial Revolution, yet his arguments are very persuasive.

The first section of the book is a closely reasoned synthesis of the background of romanticism. It contains little that is new, relying as it does on the works of Bray, Moreau, Souriau, and others, but is none the less pertinent to the author's intent which is to set the impact of the Industrial Revolution in its proper perspective. The second chapter, which discusses only the mechanical advances in the technique of printing and the new literacy among the lower classes, is entitled "Determinants of Romanticism" and would seem to be a misnomer. There were, to be sure, other determinants. Still it is the author's contention that the essential characteristics of romanticism after the July Revolution were determined by the Industrial Revolution and found expression in the modern novel of Balzac and Stendhal. This overstatement of the case may well be necessary to restore perspective on an aspect of cultural

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history which has been so grossly neglected. Certainly any future historian either of romanticism or of the novel will have to give serious attention to the factors described in this study. And herein lies its chief value. There is much interesting information about the bookselling crisis, the advent of the newspaper and its adoption of the "roman-feuilleton," popular literature, and the new mass audience as interest in literature spread to the lower classes and to the provinces (cf. *Emma Bovary*), yet the unique vitality of this book lies in its treatment of these topics as aspects of the Industrial Revolution. This focus is most useful.

This reviewer's most serious reservation concerns Professor George's dating of romanticism which he limits to the period 1800-1852. In view of his concern with the Industrial Revolution the dates are not surprising, but one cannot help wondering whether or not his conclusions as to the ultimate nature of romanticism would have been the same had he explored the latter half of the eighteenth century. With our tendency to teach literature by century periods it is tempting to think of romanticism as a nineteenth century phenomenon; moreover critics have been deceived by the hiatus in the creative arts caused by the French Revolution. It may well be that as more attention is paid to what we call the preromantic movement, we shall discover a full century of romanticism extending from 1750 to 1850.

Humanitarianism, Saint-Simonism, the modern novel, and romanticism itself are all more meaningful in the light of this monograph which studies a neglected frontier. It should be followed with studies going beyond the work of Elliot Grant on the theme and imagery of the Industrial Revolution in poetry, as well as new inquiries into the complex relationship of the Industrial Revolution, the new working class, and its image in the nineteenth-century novel.

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ROBERT G. MEAD, JR., *Breve historia del ensayo hispanoamericano*. Mexico: Studium, 1956. Paper. 142 pp.

As the title indicates, this work does not pretend to offer an exhaustive treatment of the essay in Spanish America. It does, however, do a remarkably good job of presenting succinctly the course of the genre and related precursory material from colonial times to the present.

Background material, three chapters devoted respectively to the essay as a literary genre, prose writing during the colonial period and the

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struggle for independence, and a few eminent forerunners such as Echeverría, Alberdi and Sarmiento, is adequate to afford orientation for even the modestly prepared reader, but it is kept within reasonable bounds.

The major portion of *Breve historia* considers individual authors under the following chapter headings: *Los primeros ensayistas*; *La Generación de 1880*; *El ensayo durante el modernismo*; *El ensayo durante el posmodernismo*; *El ensayo de hoy*. Each chapter begins with a brief consideration of the philosophic and literary currents of the period in which the essayists produced their works. Following the material on each author there is a brief list of suggested representative readings and a selected bibliography of critical articles. A ten-page bibliography at the conclusion of the work includes specialized references as recent as 1955 as well as more general sources of the past half century. Most of the entries were published during the last fifteen years.

In addition to the regular table of contents there is an alphabetical list, with page references, of authors mentioned or discussed. Inasmuch as the list includes over a hundred names, a cursory glance at *Breve historia* might lead one to believe that it is primarily an annotated catalogue of essayists. Actually, Professor Mead has succeeded admirably in saying something medullary about most of the authors whom he presents.

The work is not directed to specialists as such, yet it performs a useful service for them by grouping in one volume the principal Spanish American essayists of the past seventy-five years. A few essayists, Montalvo and Rodó for example, have been widely studied, but writers in this field, for the most part, have not attracted widespread serious attention. *Breve historia del ensayo hispanoamericano* fills a gap in the literary history of Spanish America, offers a convenient point of departure for greatly needed further study, and serves as a good reference work for scholar or student.

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MAXIM NEWMARK, *Dictionary of Spanish Literature*. New York: Philosophical Library, 1956. Cloth. vii, 352 pp. \$7.50.

The publication of a dictionary of Spanish literature in English would in itself seem to be a welcome event. Such a work might constitute a useful addition to the reference libraries of students and teachers of Spanish. It is regrettable that an inspection of the text of the present work serves only to dampen the high hopes inspired by its title.

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The lexicon of any dictionary of this sort should reflect strict adherence to definite criteria for the selection of the material to be included, combined with the highest possible degree of accuracy in the presentation of those topics selected. Unfortunately neither of these qualities is overly apparent in the text under consideration.

In the preface to the *Dictionary*, the author specifies the criterion followed in selecting his lexicon, which he states is ". . . limited to those names and topics usually represented in standard textbooks and outlines of Spanish and Spanish American Literature" (p. v). However, the absence from Dr. Newmark's bibliography (p. vii) of such indisputably "standard" works as those of Ángel Valbuena Prat, Hurtado and Palencia, Guillermo Díaz-Plaja, and Mérimée and Morley would in itself lead us to suspect that, even within the limited bounds of its announced scope, the aims of the *Dictionary* could hardly be satisfactorily fulfilled.

An inspection of the lexicon serves to corroborate the fears inspired by the incompleteness of the bibliography. Dr. Newmark states in his preface that the *Dictionary* is to include a large number of different categories relating to the field of Hispanic letters. In agreement with these criteria for the categories to be included, the text actually does contain entries on Spanish and Spanish American authors and works, literary and linguistic terms, learned journals, libraries, and scholars in the Hispanic field. However, in all these categories we find such a number of omissions of important material, that, in direct contradiction to the great expectations inspired by the broad scope of varied categories outlined in the author's preface, it becomes apparent that in practice the usefulness of the *Dictionary* for any given reference problem is radically limited. Thus, in the field of Spanish literature alone, entries are lacking for Hernando de Acuña, los Argensola, Gutierre de Cetina, Carolina Coronado, Pedro del Corral, Rodrigo de Cota, Lucas Fernández, Manuel Gorostiza, *Leyenda del Abad don Juan de Montemayor*, *Libro de miseria de omne*, Antonio Mira de Amescua, *Vida de San Ildefonso*, Cristóbal de Villalón, Enrique de Villena, and María de Zayas y Sotomayor, to mention only the most important authors and works omitted.¹

¹ Cf. Ángel Valbuena Prat, *Historia de la Literatura Española* (Barcelona, 1953); Juan Hurtado and Ángel González-Palencia, *Historia de la Literatura Española* (Madrid, 1949); Guillermo Díaz-Plaja, *Historia General de las Literaturas Hispánicas*, Vols I-IV (Barcelona, 1949-1956); and Ernest Mérimée and S. Griswold Morley, *A History of Spanish Literature*, (New York, 1930). However, since entries on all these subjects are also to be found in Germán Bleiberg and Julián Marías, *Diccionario de Literatura Española* (Madrid, 1953), which is mentioned by Dr. Newmark among the principal sources of information for the

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In the Spanish American field we lament the absence of such authors as Enrique Amorim, Lydia Cabrera, Jorge Carrera Andrade, Augusto Cespedes, Vicente Fidel López, Eduardo Mallea, Arturo Usler Pietri, and Enrique José Varona. Such topics as *Comedia* (*per se*) and *Novela* (*per se*) can hardly be considered superfluous, although entries on them are lacking in the present work. Many of the linguistic entries seem to have been borrowed, with a few additions of examples from Spanish and some superficial changes (such as the equivocal substitution of the word *sound* for *phoneme*), from Mario A. Pei and Frank Gaynor, *A Dictionary of Linguistics* (New York, Philosophical Library, 1954.)² The *Dictionary of Spanish Literature* might have been improved by the additional borrowing of such pertinent terms as *analogy*, *apheresis*, *apocope*, *enclisis*, *hiatus*, *palatalization*, *prothesis* and *voicing*.

Such learned journals as *Nueva Revista de Filología Hispánica*, *Romance Philology*, *Al-Andalus*, and *Sefarad*, which are of primary importance in the Hispanic field, receive no mention, nor do the libraries of the Escorial and the Palacio Real (Bibl. Real),³ among others. Such valuable Hispanic collections as those of the British Museum and the Bibliothèque Nationale at Paris are also omitted.

The overwhelmingly American representation of scholars in the Hispanic field, information for which was collected by means of circularized questionnaires, reads something like a Directory of the AATSP. We are sorry to note the absence of such important names as J. P. Wickersham Crawford and C. Carroll Marden. Foreign Hispanists receive much more limited representation. Miguel Asín Palacios, Cayetano Alberto de la Barrera, Georges Cirot, Diego Clemencín, Reinhart Dozy, Jean Ducamin, and Cristóbal Pérez Pastor do not appear. Many another important scholar has also been omitted.

Just as these numerous omissions of important topics oblige us to

Dictionary, it becomes quite apparent that the incompleteness of the basic bibliography is not the only reason for the incomplete nature of the lexicon. All but two of the above cited topics also appear in Ángel del Río's *Historia de la Literatura Española* (New York, 1948), and six out of the fifteen mentioned are found in George Tyler Northup's *An Introduction to Spanish Literature* (Chicago, 1936). Both of the latter works are also included in Dr. Newmark's bibliography. These facts would seem to indicate a general lack of criteria and scholarly procedure, not only in the selection of the basic bibliography, but also in the use of those works which were consulted.

² Compare the entries on *anaptyxis*, *dissimilation*, *epenthesis*, *infix*, *syncope* and *vocalization*. Pei and Gaynor's *Dictionary* is, however, not mentioned in Dr. Newmark's bibliography. For a similar policy, followed in another publication of the Philosophical Library, see Dwight L. Bolinger's review of Mary Reifer, *Dictionary of New Words* (New York, 1955) in *Modern Language Forum*, XLI (June 1956), 53 ff.

³ The text confuses the Biblioteca Real with the Biblioteca Nacional (p. 34).

question the criteria of selection actually applied in compiling the *Dictionary*, so also does the inclusion of such items as *aprismo* and *Quechua*, which should either be accompanied by entries on *carlismo*, *caudillismo*, *jalangismo* and *sindicalismo* plus *Guaraní*, *Maya*, *Nahuatl* and *Chibcha*, or, as we strongly suspect, be omitted from the lexicon.

Space within the 352 pages of the *Dictionary* could have been used to better advantage if the excessive number of cross references⁴ had been relegated to an index at the end of the book.⁵ There are also a considerable number of partially or completely duplicated references. For example, the text under *Marqués de Bradomín* is repeated under *Valle-Inclán*. Such overlapping entries as *picaresca*, *picaresco* and *pícaro* hardly seem necessary and could all have been consolidated under the entry on *picaresque novel*. Curious indeed are the contiguous twin articles *pastorela* and *pastourelle*, both of which impart essentially the same information.⁶

The incompleteness of the lexicon is accompanied by a considerable number of erroneous statements concerning those authors and works which have been included. In several cases two different works are confused and incorrectly identified as being one and the same work. Thus, on p. 67, the *Historia Roderici*, early 12th-century Latin chronicle of the Cid, is equated with the *Crónica particular del Cid*, a completely different history, written in Spanish and first printed in 1512.⁷ Similarly, the Islamic *Poema de Yúçuf* is confused with the Judeo-Spanish *Coplas de Yoçef* (p. 267).⁸ The legend of *Rodrigo el último godo* is

⁴ See, for example, pp. 71-2, 92, 98, 161, 192, 269, 344.

⁵ Cf. Bleiberg and Marías, *Diccionario*, 2nd edition, pp. 767 ff.

⁶ Additional examples: *Biblioteca Rivadeneyra* (cf. *Biblioteca de Autores Españoles*); *Crónica del Toledano* (cf. *Ximénez de Rada*); *Denuestos del agua y el vino* (cf. *Razón de amor*); *esticomitia* (cf. *encabalgamiento*); *fábula milesia* (cf. *novela bizantina*); *gatos* (cf. *Libro de los gatos*); *gerigonza* (cf. *jerigonza*); *Hispania* (cf. *American Association of Teachers of Spanish*); *Josaphat* (cf. *Barlaam y Josafat*).

⁷ For the *Historia Roderici*, see R. Menéndez Pidal, *La España del Cid* (Madrid, 1947), pp. 904 ff. Earlier editions of this work are cited by Dr. Newmark (pp. 68 and 219). For the *Crónica particular*, actually identical with the first part of the early 14th-century *Crónica de Castilla*, see B. Sánchez Alonso, *Historia de la historiografía española* (Madrid, 1947), I, pp. 428-429; R. Menéndez Pidal, *Reliquias de la poesía épica española* (Madrid, 1951), pp. lxiv-lxx; or *Crónicas generales de España* (Madrid, 1918), pp. 135 ff. The latter work is referred to by Dr. Newmark (p. 78). The *Crónica particular* can be consulted in V. A. Huber's editions, *Chronica del famoso cavallero Cid Ruydiez Campeador* (Marburg, 1844 or Stuttgart, 1853).

⁸ The confusion could easily have been avoided by the simple procedure of consulting the editions of the two works in question, which are, in fact, cited in the *Dictionary* as bibliography for this same article. Compare also the entries under *Yoçef* and *Yúçuf* in Bleiberg and Marías. A revised edition of R. Menéndez Pidal's *Poema de Yúçuf: materiales para su estudio* was published by the University of Granada in 1952.

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inexplicably and inextricably confused with the epic tradition of the *mocedades del Cid*, Rodrigo Díaz de Vivar (pp. 286-287).⁹ In view of the aforementioned errors, it is not surprising to find that *mester de juglaría* is equated with *mester de clerecía* (p. 223).

The text contains a number of other errors, inexactitudes and misleading statements, a selective listing of which seems worthy of being presented here:

... picaresque realism and self-mockery [are] typical of the romances of chivalry. (p. 43)¹⁰

The reconstructed epic [*Cantar de mio Cid*] (done by Menéndez Pidal) is based on prose versions in the *crónicas*, comparison of other Cid poems, references to the Cid in other epics, historical sources, etc. (pp. 51-52)¹¹

Cantar de Zamora... A medieval epic known only from the prose version of its plot in the *Primera crónica general*. (p. 52)¹²

[Guillén de] Castro's importance in Spanish literature derives from the fact that he was the first to dramatize the Cid legend... (p. 59)¹³

The *Segunda crónica general* (also known as *La Crónica de 1344*) was begun in 1289 under Sancho IV. (p. 78)¹⁴

The *Tercera crónica general* (printed by Florián Ocampo, 1541) was the only printed edition of Alfonso's chronicle until 1906, when Menéndez Pidal reconstructed it from the former work. (p. 78)¹⁵

esperpento. Valle-Inclán's designation for a type of novel... (p. 112)¹⁶

⁹ Again the confusion could have been avoided by a superficial comparison of Menéndez Pidal's *Rodrigo el último godo*, cited by Dr. Newmark as the source of the article in question, with B. P. Bourland's edition of the *Cantar de Rodrigo*, used as bibliography for the article on the Cid in the *Dictionary* (p. 68).

¹⁰ The literary reality of the picaresque anti-hero is thus equated with that of the chivalric hero!

¹¹ Here we are given to understand that the *Cantar de mio Cid* is a prose work. What "other Cid poems" were compared?

¹² Abundant evidence in other texts, such as the *Crónica Najerense*, *Crónica de 1344*, *Crónica particular del Cid*, and the *Romances* is ignored. See Carola Reig, *El Cantar de Sancho II y cerco de Zamora* (Madrid, 1947), pp. 31 ff., 71-86, 115 ff. This study is cited by Dr. Newmark, albeit with a superfluous "el" before "cerco," as bibliography for the article in question.

¹³ The implications are that the quality of Guillén de Castro's artistic creation counts for little. He is important, according to Dr. Newmark, because he was "first". However, since he was not in fact the first to dramatize the Cid theme, he must, consequently, by Dr. Newmark's criterion, be considered of little importance. Guillén de Castro's *Mocedades del Cid* is antedated by the late 16th century *Segunda parte de los hechos del Cid*. See R. Menéndez Pidal, *La epopeya castellana a través de la literatura española* (Buenos Aires - Mexico City, 1945), pp. 180 and 194-195, and J. P. Wickersham Crawford, *Spanish Drama before Lope de Vega* (Philadelphia, 1937), p. 175.

¹⁴ For an investigation of the date and authorship of this text, see Luís Filipe Lindley Cintra, *Crónica Geral de Espanha de 1344* (Lisbon, 1951), I, cxxvii ff.

¹⁵ Menéndez Pidal's monumental labor of classifying and editing the enormous body of diverse chronicle manuscripts is ignored. Apparently, in Dr. Newmark's opinion, the edition of the Alfonsine text is merely a "reconstruction" of Ocampo's printing.

¹⁶ Concerning the *esperpentos*, which of course are "drama," see Valbuena Prat, III, 513 ff. Compare also Bleiberg and Marías, p. 728 b.

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Infantes de Lara... A reconstruction of this legend, based on fragments of old *cantares*, was made by Menéndez Pidal in 1896... (p. 169)¹⁷

Alfonso XI himself is noted in Spanish literature as the probable author of the first examples of *juglaria* poetry... (p. 267)¹⁸

The manuscript [of *Roncesvalles*]... was discovered in 1917 among the archives of Pamplona by Menéndez Pidal. (p. 293)¹⁹

... the *Crónica del Toledano*... became a source for many popular ballads. (p. 349)²⁰

The *Dictionary's* treatment of "Spanish" as a language (pp. 315-316) can hardly be considered comprehensive or satisfactory. In the list of Spanish-speaking populations there is no mention of Judeo-Spanish. The enumeration of those languages which have contributed to the formation of "Spanish" omits Phoenician, Celtic, "Preroman" languages, Basque and Germanic, to say nothing of the later influence of American Indian languages and English.²¹ Catalan, erroneously designated as one of the "dialect groups" of "Spanish", is said to include "Valencian, Andorran and Balearic". We are left wondering just what is spoken in Barcelona.²² The nature and importance of Aragonese and Mozarabic also remain obscure.

Whatever may be the reason for the above cited inexactitudes, the frequently archaic nature of the bibliography used in compiling the *Dictionary* can be adduced as the source of yet other flaws. For example, on p. 66, we are told that "the best English translation of *Don Quijote* is by John Ormsby . . . London, 1896." Can Dr. Newmark be unaware of the existence of such modern translations as Samuel Putnam's (Viking Press, 1949) or J. M. Cohen's (Penguin Classics, 1950)?²³ A similar oversight is evident in the article on Américo

¹⁷ We should very much like to obtain the bibliography for these "fragments" of the *Cantar de los Infantes de Lara*. The so-called "fragments" are, of course, the end product, not the starting point, of Menéndez Pidal's reconstruction, which is based on prose chronicle texts. See *La leyenda de los infantes de Lara* (Madrid, 1934), *passim*. Dr. Newmark adduces this work as bibliography (p. 170).

¹⁸ This incorrect statement appears to be a mistranslation of "la primera canción trovadoresca en castellano de la poesía lírica española... se atribuye al rey don Alfonso XI" (Bleiberg and Marías, *Diccionario*, p. 21 a).

¹⁹ For the actual circumstances of the discovery, see Jules Horrent, *Roncesvalles: Étude sur le fragment de cantar de gesta conservé à l'Archivo de Navarra (Pampelune)*, Paris, 1951, p. 13, and R. Menéndez Pidal, "Roncesvalles" un nuevo cantar de gesta español del siglo XIII, in *RFE*, IV (1917), 105 ff.

²⁰ This equivocal statement would seem to be a distortion of another phrase in Bleiberg and Marías to the effect that Rodrigo Ximénez de Rada "aprovechó como nadie hasta entonces las fuentes poéticas..." (p. 177 a).

²¹ Cf. Rafael Lapesa, *Historia de la lengua española* (2nd edition, Madrid, 1950) or Robert K. Spaulding, *How Spanish Grew* (Berkeley, 1943). The latter is cited by Dr. Newmark (p. 316).

²² For an accurate treatment of Catalan dialects, see Francisco de B. Moll, *Gramática histórica catalana* (Madrid, 1952), pp. 17-24.

²³ The omission of these recently published translations cannot be due to a large

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Castro which makes no mention of *España en su historia* (Buenos Aires, 1948), to say nothing of *La realidad histórica de España* (Mexico, 1954) or its English translation, *The Structure of Spanish History* (Princeton, 1954).

In other instances inexactitudes arise, not because modern references were unknown to the author, but because little or no use was made of the very sources cited as bibliography. Thus, following an old theory taken over from Northup, the text states that the *Poema de Alfonso Onceno* is "the last example of *mester de juglaría* poetry" (p. 266).²⁴ If the author had consulted Diego Catalán Menéndez-Pidal's *Poema de Alfonso XI, fuentes, dialecto, estilo* (Madrid, 1953), which he cites as part of his bibliography, he might have taken into account a later and more satisfactory interpretation which classifies the poem as "el último esfuerzo erudito en la poesía narrativa frente a las gestas populares . . . En efecto, la tradición en que el autor del Poema busca sus modelos literarios no es la del popular 'mester de juglaría', sino la poesía culta del 'mester de clerecía'" (pp. 71-72). Similarly Dr. Newmark asserts, on p. 96, that the *Castigos e documentos* were "probably written by Juan Garcia de Castrojeris [sic] (1350?)"²⁵ If Dr. Newmark had consulted the introduction to Agapito Rey's modern edition of the *Castigos*,²⁶ which he mentions on p. 282 of the *Dictionary*, he would have found that actually Castrojeris merely amplified a text which was written some sixty years earlier.²⁷

Additional evidence of the hazardous practice of adducing as bibliography works which have not actually been consulted, is provided by the article on *Bernardo del Carpio*. This particular entry appears to be a summary of Northup, although the latter is not mentioned as a source.²⁸ As bibliography for the article in question we are offered two

lapse of time between the completion and the actual printing of the text. On p. 207 the *Dictionary* records Salvador de Madariaga's visit to Princeton (1954-1955) and even cites one work published in 1955 (p. 262).

²⁴ Compare Northup, p. 65. Elsewhere in the *Dictionary*, the *Poema* is classified even less felicitously as one of the "romances fronterizos" or "moriscos" (p. 290).

²⁵ Compare Northup, p. 84.

²⁶ See Agapito Rey, *Castigos e documentos para bien vivir ordenados por el rey don Sancho IV* (Bloomington, Indiana, 1952), p. 18.

²⁷ Various lesser errors involving spelling, or perhaps typography, are also in evidence: e.g. *filosofia* for *filosofía* (p. 39); *Marrokanischen* for *Marokanischen* (p. 45); "*Chronicum mundi*" for "*Chronicon mundi*" (pp. 77 and 87); *águila* for *águila* (p. 152); *Zeula* for *Zenla* (p. 170); *Fits-Gerald* for *Fitz-Gerald* (p. 223); *Enriquez* for *Enrique* (pp. 259 and 269); *dialectico* for *dialecto* (p. 267); *embruja* for *embrujo* (p. 283); *Bernadete* for *Benardete* (p. 284); *Ollontay* for *Ollántay* (p. 288).

²⁸ Compare Northup, pp. 32-33, with the *Dictionary*, p. 33. The source and basis for the assertion that "cycles developed around the figure of Bernardo del Carpio" remains a mystery.

references: J. Bédier, *Les Légendes épiques* (Paris, 1908-1913) and R. Menéndez Pidal, *Historia y epopeya* (Madrid, 1934). Unfortunately, this bibliographical lead can be guaranteed to give but small comfort to the student, since we are unable to find any detailed discussion of Bernardo in either of these works.²⁹ Another example of bibliography adduced without having been consulted is apparent in the reference, on p. 290, to W. J. Entwistle, *European Balladry* (Oxford, 1939). This work is of a critical nature and, as the title indicates, is concerned with the balladic literature of all European countries. No texts are presented, with the exception of some short quotations in English translation. Nevertheless, Dr. Newmark lists it among the "collections of romances" and indicates that W. J. Entwistle is the editor of this collection.

The preface to the *Dictionary* is careful to state that the entries endeavor to present only "a modicum of critical commentary" (p. v). A cursory inspection of the quality of the "modicum" which is offered, gives us good reason to rejoice in the adoption of such a policy. A number of the author's judgments bear the stamp of that outdated school of criticism which chose to evaluate works of literature as social documents rather than as artistic creations. Thus *Lazarillo de Tormes* is considered to be "a fascinating and unvarnished account of life in 16th century Spain," which "ranks with the *Celestina* and *Don Quijote* as a realistic masterpiece" (p. 187).³⁰ Elsewhere we are informed that the importance of *La lozana andaluza* is "as a document of Roman manners during the Renaissance" (p. 91),³¹ and we are proffered the

²⁹ For an investigation of the epic traditions of Bernardo del Carpio and the bibliography of previous studies, see Jules Horrent, *La Chanson de Roland dans les littératures française et espagnole au moyen âge* (Paris, 1951), pp. 462 ff.

³⁰ "The statement that in the picaresque novel persons and things are 'realistic' stems from the naïve belief that literature attains its esthetic appeal merely through reproducing the reality perceived by the senses. Centuries ago it was thought that literature was, or should be, an imitation of reality or a presentation of its most significant aspects. Were that true, things commonly perceived would be artistic in themselves... This idea is untenable. The truth is that this reality, so-called, is nothing but an ensemble of fragmentary, disorganized, and—ultimately—chaotic impressions. These confused impressions may then be organized... in artistic creations, namely, in ideal, imagined, expressive, and unique structures... *Lazarillo*, as a literary creature, is as ungraspable as the knight-errant Amadís in the fabulous romances of chivalry." Américo Castro, Introduction to *Lazarillo de Tormes* (ed. Everett W. Hesse and Harry F. Williams, Madison, Wisconsin, 1948), pp. ix-x. For the contrast between "realism" as a literary mode and the "picaresque," see Joaquín Casaldueiro, *Sentido y forma de las novelas ejemplares* (Buenos Aires, 1943), p. 92.

³¹ For a study of *La lozana andaluza* in terms of what it really is, i.e., a work of literature, see Bruce W. Wardropper, NRFH, VII, 3-4 (Julio-Dic., 1953) 475 ff.

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old saw that the *Libro de buen amor* is a "humorous satire of medieval life and manners" (p. 297).³²

It is regrettable that no favorable commentary can be offered regarding the present work. The *Dictionary of Spanish Literature* can hardly be said to conform to the norms of modern scholarship. Because of the abundance of errors and inexactitudes evidenced in this text, it is definitely not to be recommended for use by the beginning student.³³ The specialist who is willing to pay the rather unrealistic price³⁴ may possibly be able to make occasional use of this work, but no datum should be accepted conclusively before being checked against some reliable source. All of which would seem to suggest a safer and more practical solution: use some other book.

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Language, Thought, and Reality. Selected Writings of Benjamin Lee Whorf, edited and with an introduction by John B. Carroll. Cambridge, Mass.: Technology Press, M.I.T., 1956. Cloth. 278 pp.

This volume contains a series of eighteen selected essays by Benjamin Lee Whorf with a bibliography of his published and unpublished writings. These essays are arranged chronologically and fall into three major categories: the study of American Indian languages, the decipherment of Mayan and Aztec monuments, and the relationship of language to the totality of human experience and culture, i.e., metalinguistics. While Whorf's researches concerning North and Middle American languages lie within the sphere of specialists in those fields, his work in the area of a more generalized study of language is of importance to the lay reader and the teacher of modern languages. These writings reflect the enthusiasm and fire of a man consumed with new ideas. We can see in this collection the evolution of Whorf's linguistic

³² For a modern interpretation of the *Libro de buen amor*, see Américo Castro, *La realidad histórica de España*, pp. 378 ff.

³³ We disagree with the short review published in *Hispania*, XL, I (March, 1957), 85-86, which describes the *Dictionary* as a "mine of information." "Misinformation" would seem to be the more appropriate term. Certain inexactitudes can be anticipated, or at least tolerated, in any publication. However, we can hardly agree with the reviewer in *Hispania* when he qualifies the errors found in the *Dictionary* as "minor" and states that their appearance "is to be expected and is probably inevitable."

³⁴ \$7.50 for 352 single column, large print pages. Compare Bleiberg and Marías, *Diccionario*, which offers 765 double column, small print pages of generally accurate, competent and usable text, plus index and chronology, and sells for about \$8.50 in the United States.

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thought over a number of years, years when the methods and attitudes of modern American linguistics were coming into being.

The foreword to this volume, written in ecstatic and cosmic terms by Stuart Chase, is a neat piece of salesmanship. Even through its incandescent language we can see the genuine excitement which Whorf's ideas have stirred up in his readers, whether laymen or specialists. A judicious reading of the writings will however belie Chase's conclusion that "some day all peoples will use language at capacity and so think much straighter than we do now" (p. x). Whorf was much too wise to consider linguistics a sort of mental therapy.

John B. Carroll's introduction contains a biography of Whorf and an outline of his scholarly work in the field of linguistics as well as an excellent exposition and critique of his major ideas. It was the editor's purpose to gather from scattered sources and to make available in a handy form the principal writings of a stimulating thinker; that purpose has been admirably realized.

It is an amazing fact that Benjamin Lee Whorf was not a professional scholar; he was a fire-prevention engineer for the Hartford Fire Insurance Company. The scientific study of language was his avocation. His academic training was that of an engineer, for he was graduated from M.I.T. with the degree of Bachelor of Science in Chemical Engineering. During his short lifetime—he died at forty-four—he managed to apply himself successfully not only to his profession, but also to the study of linguistics. The great influence of his linguistic endeavors is best to be seen in the volume *Language in Culture, Conference on the Inter-relations of Language and other Aspects of Culture*, edited by Harry Hoiyer (University of Chicago, 1954), a record of the proceedings of a conference attended by a number of the nation's leading scholars in the fields of linguistics, anthropology, and philosophy, a conference dedicated solely to the examination of Whorf's ideas.

The study of American Indian languages, principally Hopi, brought Whorf to his most important insights and to the formulation of his principal concepts. In Carroll's words, his study of these exotic tongues led him to the idea that "the strange grammar of Hopi might betoken a different mode of perceiving and conceiving things on the part of the native speaker of Hopi" (p. 17), and that "the structure of a human being's language influences the manner in which he understands reality and behaves in respect to it" (p. 23). Five essays devoted to the exposition of these thoughts, "An American Indian model of the universe," "The relation of habitual thought and behavior to language," "Science

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and linguistics," "Linguistics as an exact science," and "Languages and logic," have been available previously in *Collected Papers on Metalinguistics* (Foreign Service Institute, Department of State, Washington D.C., 1952). They are included in this collection and represent the major statement of Whorf's principal ideas. The influence of linguistic behavior upon non-linguistic behavior is a theme which runs through all of his linguistic writings. Unhampered by the compartmentalization and by the traditional caution of the academy, Whorf developed his theses with audacity and striking perceptiveness. We can see, and appreciate, the lack of academic restraint in the grandiose character of Whorf's thesis: what we perceive in the world and how we conceive it is—in a greater or lesser degree—determined by the structure of our particular language. We must be aware of the enormous significance of such a point of view for the disciplines of psychology, sociology, anthropology, philosophy, as well as linguistics. To demonstrate or to refute this thesis we must engage in a discussion of the fundamental notions of cognition and perception. Our conceptions of "time," "matter," "substance," and "space" are central issues in such a discussion, and Whorf disputes their universality. He tries to demonstrate that "... it is possible to have descriptions of the universe, all equally valid, that do not contain our familiar contrasts of time and space. ... Thus the Hopi language and culture conceal a Metaphysics, such as our so-called naive view of space and time does, or as relativity does; yet it is different from either" (p. 58). Later he comes forth with a more explicit statement of his linguistic relativism: "Every language contains terms that have come to attain a cosmic scope of reference, that crystallize in themselves the basic postulates of an unformulated philosophy, in which is couched the thought of a people, a culture, a civilization, even of an era" (p. 61). His statement that a language contains an "unformulated philosophy" is really not apt for his thought. He actually says over and over again that a language in its total grammatical and lexical structure is the formulation of a philosophy, of a metaphysical point of view which exerts controlling influence upon all thought. He says, "But in this partnership [language and cultural norms] the nature of language is the factor that limits free plasticity and rigidifies channels of development in a more autocratic way. . . . Language thus represents the mass mind; it is affected by invention and innovation, but affected little and slowly, whereas to inventors and innovators it legislates with the decree immediate" (p. 156).

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It is to Whorf's credit that he did not state his ideas without attempting to give them practical illustrations. In his most ambitious essay, "The relation of habitual thought and behavior to language,"—which certainly deserved greater expansion—he provides illustration by the use of a number of case histories drawn from his own experience as a fire-prevention engineer. He aims to show by means of these case histories how certain mischievous linguistic descriptions of events led to some disastrous accidents. In one case, careless smoking near empty gasoline drums is attributed directly to the description "empty" because this adjective is equated linguistically with "null, void negative." Under the spell of this adjective, workmen persisted in throwing about cigarette stubs although the drums were more dangerous in this condition than when full. The attribution of such behavior to this sort of linguistic mechanism is not convincing. Such a case history is at best an example of great stupidity, for the drums are not empty, but filled with an explosive vapor. The workmen's behavior serves to show ignorance of practical chemistry and lack of observation, rather than how linguistic classification influences behavior. His other case histories also balance upon such supposedly pernicious linguistic equations.

While contrasting the verbal systems of Hopi and English, Whorf makes his most remarkable observations: Standard Average European, Whorf's general term for the languages of Western Europe (hereafter, SAE), expresses verbal notions of duration, intensity, and tendency by means of spatial metaphors. He finds the source for the use of the metaphorical application of spatial to nonspatial experience in Latin, a language which the other languages of Europe imitated extensively. He attributes the origin of this tendency to a time when the intellectually crude Romans were spurred to abstract thinking by their contact with the subtler Greeks. Whatever the validity or value of this latter thesis may be, the original observation that we express duration by such spatial referents as 'long, short, great, much'; intensity by 'large, heavy, high, low'; and tendency by 'increase, grow, turn, approach'; while the nonmetaphorical terms 'early, late, soon, lasting' are few, is deserving of intense study. With sufficient application and documentation an important chapter in the intellectual history of Europe could be written from this point of view. However, it is precisely this acute insight which led Whorf onto slippery ground. The linguistic objectification of temporal relationships in terms of spatial relationships, in his view, has had all sorts of important ef-

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fects upon our manner of thinking and upon the forms of our civilization. This habit of objectification has permitted us to imagine time as a series of discrete moments and, thereby, has permitted us to create for ourselves the image of time as a kind of infinite measuring tape extending from past to future. Whorf finds that this prevailing metaphorical manner of conceiving time stands in contrast to the actual subjective experience of early growing later, that is, of duration. The three-tense system of SAE finds its confirmation in this metaphorical usage and, in turn, colors all our thinking without our being conscious of its influence. An essential point in Whorf's argument is that this objectification of time lies in the linguistic system, that the morphological devices of SAE reflect and create a specific attitude toward time, an attitude which has had far-reaching effects upon our habitual modes of action. Our culture measures and records the even and uninterrupted flow of past-present-future with its keeping of records, its writing of chronicles and histories, its use of clocks and calendars, and its pro rata allocation of value to time in rent, credit, interest, budgets, etc. In these culturally determined activities Whorf finds his strongest argument for the influence of language upon human behavior. However, even a superficial examination of the tense structure of SAE languages, such as English or German, reveals that the temporal relationships actually denoted by the various forms of the verbal system are seldom in accord with the scheme of past-present-future. When Whorf states, "In English the present tense seems the one least in harmony with the paramount temporal relation" (p. 144), he is making a statement which could be applied with equal justification to any of the so-called tenses. The sequence past-present-future is a pleasant fiction invented by grammarians for pedagogical purposes. In the person of those grammarians, the larger cultural context has imposed upon the verbal systems of SAE an oversimplified scheme which is not in accord with the linguistic facts. In order to overcome the difficulties created by this scheme, grammarians of late have frequently been forced to resort to the handy but shifty term "aspect," a convenient grab-bag for all the situations which cannot be fitted into the traditional pattern—and they are many. A basic proposition in Whorf's point of view is that the metaphysical attitude of a culture is reflected in the structure of its language. When he states, "Newtonian space, time, and matter are no intuitions. They are receipts from culture and language. That is where Newton got them" (p. 153), one

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cannot help feeling that the reverse statement would be closer to the truth, that is, that culture and language got them from Newton.

Carried to an extreme, Whorfian relativism would mean that intercultural communication is impossible and that language imposes a strait-jacket upon all creative thought. Some consideration of human experience, however, shows us that intercultural communication is merely difficult and that creative thinkers must frequently struggle with linguistic difficulties. The reader must certainly feel that Whorf's contentions, although enlightening, are only partially valid. With the use of the term "habitual thought" Whorf has effectively prevented an extremist interpretation of his ideas. Although linguistic relativity is self-evident in any discussion concerning the artifacts and social institutions of any particular culture, we cannot help wondering whether, in his "metaphysical" discussions, Whorf has not mistaken a felicitous manner of expression for a fundamental mode of apprehension.

In conclusion, it is curious to note that a leading scholar in America should, in a book which purports to be popular and non-technical, indulge in extensive and fairly trenchant criticism of Whorf's ideas without mention of his name. Perhaps Joshua Whatmough is paying great tribute to Whorf's notions when, in his recent work *Language: A Modern Synthesis* (New York, 1956), p. 182 *et passim*, he seems to consider Whorf's thesis so well known that mention of their originator is superfluous. Is it quaint pedantry to give a man credit for his own work?

Whatever reservations we may have about the general validity of Whorf's contentions, we must praise his popular style. An ability to express new and difficult ideas with utmost clarity and apt example in his greatest merit. Herein lies the value of these writings for the modern language teacher, who is, more often than not, frightened off by the formal style and subject matter of the professional linguist. Since the major concern of the modern language teacher is the relationship between linguistic form and cultural content, a reading of these essays will lend new meaning to the every-day labor of studying and teaching a foreign language.

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Books Received

LINGUISTICS AND DICTIONARIES

- Colin Cherry, *On Human Communication*. New York: The Technology Press (M.I.T.) and John Wiley and Sons, Inc., 1957. Cloth. xiv, 333 pp. \$6.75.
- William E. Harkins, *Dictionary of Russian Literature*. New York: Philosophical Library, 1956. Cloth. vi, 439 pp. \$10.00.
- Lawrence L. Thomas, *The Linguistic Theories of N. Ja. Marr*. University of California Publications in Linguistics, Volume 14. Berkeley and Los Angeles: University of California Press, 1957. Paper. xii, 176 pp. \$3.50.

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- Arthur Wormhoudt, *Hamlet's Mousetrap*. New York: Philosophical Library, 1956. Cloth. 221 pp. \$3.50.

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- The Confessions of Jean-Jacques Rousseau*. Edited, revised, and prefaced by Lester G. Crocker. New York: The Pocket Library, 1957. Paper. x, 351 pp. \$35.
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- Juan B. Rael, *Cuentos españoles de Colorado y de Nuevo Méjico*. Stanford, Calif.: Stanford University Press, 1957. Paper. Vol. I, xv, 559 pp. Vol. II, xv, 819 pp. \$10.00.

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- David Greenwood, *Truth and Meaning*. New York: Philosophical Library, 1957. Cloth. xii, 114 pp. \$.375.
- Laurent Le Sage, *L'Oeuvre de Jean Giraudoux*. Library Studios No. 4. University Park: The Pennsylvania State University Library, 1956. Paper. 48 pp. \$.50.
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- W. H. Fraser, J. Squair, and Clifford S. Parker, *Foundation Course in French*. Boston: D. C. Heath and Co., 1957. Cloth. xiv, 482 pp. \$.450.
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- Antonio L. Mezzacappa, *Elementary Spanish*. New York: Thomas Y. Crowell Co., 1957. Cloth. xii, 306 pp. \$3.50.
- Robert E. Osborne, editor, *Cuentos del mundo hispánico*. New York: American Book Co., 1957. Hard cover. vi, 200 pp. \$2.60.
- Elias L. Rivers, *36 Spanish Poems*. Boston: Houghton Mifflin Co., 1957. Paper. vi, 72 pp. \$.95.
- Hugo Wast, *Sangre en el umbral*. (Graded Spanish Reader, Book VIII, Alt.) Adapted and edited by Carlos Castillo and Luis Leal. Boston: D. C. Heath and Co., 1957. Paper. iv, 60 pp. \$.80.

OTHER LANGUAGES

- Samuel E. Martin, *Easy Japanese*. Rutland, Vermont: Charles E. Tuttle Co., 1957. Cloth. x, 270 pp. \$1.50.
- George Pappageotes, *Say it in Greek*. New York: Dover Publications, 1956. Paper. 128 pp. \$.60.

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This rich collection of readings from Spain and Spanish America is designed for intermediate use. It is edited by Professors Sturgis E. Leavitt and Sterling A. Stoudemire of the University of North Carolina. It is indeed a veritable "Treasure of reading material": a novel, a novelette, a play, short stories and essays of proven class interest and linguistic practicability. Its principal claim to distinction lies not in the novelty of the individual selections but in the fact that these selections are presented within a single, coordinated and practical editorial pattern. It is assumed that the student has a comprehension vocabulary of 2000 basic terms. These 2000 basic terms are given only in the end vocabulary of the volume, while any word or expression of greater difficulty is translated and explained in a special marginal vocabulary right on the page of text where it occurs. Judicious abridgment has been employed in the long novel *La hermana San Sulpicio*, and on rare occasion elsewhere but the texts are otherwise faithful to the originals. The selections appear in their chronological order in the volume, but the editors have noted carefully in their preface the order of difficulty. CONTENTS: *La cueva de la mora* by Gustavo Adolfo Bécquer; *La hermana San Sulpicio* by Armando Palacio Valdés; *La barca abandonada* by Vicente Blasco Ibáñez; *La vida íntima* by Serafín and Joaquín Álvarez Quintero; *Una peluquería americana*, *Sobre el nombre de los Estados Unidos* and *El tiempo y el espacio* by Julio Camba; *El alarín de fray Gómez* by Ricardo Palma; *El finado Valdés* by Mariano Alatorre.

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San Pedro H.S.
- Lester, Conrad (German)
802 N. Bedford Dr.
Beverly Hills
- Levine, Julius (Spanish)
San Fernando J.H.S.
- Lillard, Louise (French)
Beverly Hills H.S.
- Linn, Rolf N. (German)
UC, Santa Barbara
- Lionetti, Harold (Spanish)
Los Angeles State College
- Lonergan, Rachel (Spanish)
Mark Twain J.H.S.
- Lopez, Gerard (Spanish)
Airport J.H.S.
- Lopez, Henry Powers (French)
Fremont H.S.
- Lopresti, Concetta (Spanish)
Leuzinger H.S.
- Lovering, Stella (French)
Los Angeles C.C.
- Lum, Vernetta (Spanish)
Bell Gardens H.S.
- Lundien, Harriet (French)
Artesia H.S.
- MacRae, Margit (Spanish)
Education Center
San Diego City Schools
- Malécot, André (French)
UC, Riverside

Modern Language Forum

- | | |
|-------------------------------|---------------------------------|
| Manetta, Laura (Spanish) | Ochoa, Frank (Spanish) |
| Glendale H.S. | Millikan H.S. |
| Marino, Angela (Spanish) | Oelrich, Carmen S. (Spanish) |
| North Hollywood H.S. | John Marshall H.S. |
| Marsh, June F. (Spanish) | Oliva, Celia (Spanish) |
| Sun Valley J.H.S. | Covina H.S. |
| Marshall, James (French) | Ott, Vesperella |
| Whittier College | Pasadena City Schools |
| Martin, Albert (French) | Palmer, Robert A. (Spanish) |
| Alhambra H.S. | Hemet H.S. |
| Martin, Gerald (German) | Pann, Robert (Spanish) |
| Chaffey College | Reseda H.S. |
| Mayer, Ernest J. (German) | Pascual, Amparo (Spanish) |
| Los Angeles H.S. (Adult Div.) | Anaheim H.S. |
| McCollom, Francis (French) | Payne, Genevieve (Spanish) |
| Verdugo Hills H.S. | John Muir H.S. |
| McGuineas, Mary J. (French) | Pease, Ernesta (Spanish) |
| McKinley J.H.S. | Rosemead H.S. |
| McGuire, Paul (Spanish) | Peebles, Kathryn S. (Spanish) |
| Ventura College | Thomas Starr King J.H.S. |
| McMahon, Dorothy (Spanish) | Philp, Thomas V., Jr. (Spanish) |
| USC | Chemawa J.H.S. |
| McNeill, Ruth (Spanish) | Pizarro, Manuel, Jr. (Spanish) |
| Mark Keppel H.S. | Hawthorne H.S. |
| Melden, Nathan (French) | Porter, Minnette (Portuguese) |
| Birmingham H.S. | Woodrow Wilson H.S. (L.A.) |
| Memoli, Frank (Italian) | Poujol, Jacques (French) |
| Los Angeles C.C. (Evening) | USC |
| Mervis, Ruth (Spanish) | Pucciani, Oreste F. (French) |
| Compton H.S. | UCLA |
| Messier, Leonard (French) | Quinn, Corinthe B. (Spanish) |
| San Diego State College | Belmont H.S. |
| Mohme, Erwin (German) | Rand, Grace D. (Spanish) |
| USC | Downey H.S. |
| Montgomery, Mary I. (Spanish) | Real, Frank (Spanish) |
| South Gate J.H.S. | El Segundo H.S. |
| Moreno, Laudelino (Spanish) | Rees, Elinor (French) |
| USC | San Gabriel H.S. |
| Moyse, S.G. (Spanish) | Reyes, Stephen (Spanish) |
| Alhambra H.S. | John Muir H.S. |
| Myers, Lawrence A. (French) | Rhodes, Jack W. (Spanish) |
| Fullerton H.S. | University H.S. |
| Nedry, Roger Dean (Spanish) | Ríos, Blanca (Spanish) |
| 2800 Ramona Blvd. | Eastmont J.H.S. |
| Los Angeles 33. | Risdon, Anita (Spanish) |
| Nelson, Phyllis (Spanish) | Hamilton H.S. |
| Pasadena H.S. | Roberts, Darlene D. (Spanish) |
| Northcote, Désirée (French) | Huntington Park H.S. |
| North Hollywood H.S. | |

MEMBERS

Robinson, Eva Marie G. (Spanish)
Woodrow Wilson H.S. (Adult)
Long Beach

Robinson, Vern (German)
UCLA

Roertgen, William F. (German)
UCLA

Rogers, Bernice (Spanish)
Monrovia-Duarte H.S.

Rosenfeld, Selma (German)
Los Angeles C.C.

Rust, Zell O. (Spanish)
Pasadena H.S.

Sauer, Elmer E. (German)
Pasadena C.C.

Schulz, Alice (German)
Los Angeles C.C.

Schurman, Ena (Spanish)
Narbonne H.S.

Schwartz, Leon (Spanish)
Redlands H.S.

Seine, Victor (Spanish)
Beverly Hills H.S.

Seymour, Consuelo (Spanish)
Laguna Beach H.S.

Shaw, Donald (Spanish)
2427 Repetto
Montebello

Sheets, Bertha (German)
California H.S.

Shochat, George (French)
Herbert Hoover H.S.

Silva, Ida M. (Spanish)
Burroughs H.S.

Sinms, Carmen (Spanish)
Luther Burbank J.H.S.

Sister Agnes Rita (French)
Ramona Convent H.S.

Sister Ann Loyola (French)
Bishop Conaty H.S.

Sister Denyse (French)
St. Mary's Academy

Sister Eloise Thérèse (French)
Mount St. Mary's College

Sister M. Claude (Spanish)
Rosary H.S.

Sister Maria Beata (Spanish)
St. Andrews H.S.

Sister Mary Benigna (Spanish)

Our Lady Queen of the Angels

Sister Mary Bernardina (Spanish)
Ramona Convent H.S.

Sister Mary Chantal (Spanish)
Bishop Conaty H.S.

Sister Mary Eileen MacDonald
(Spanish)

Immaculate Heart College

Sister Mary Evangel (French)
Bellarmine-Jefferson H.S.

Sister M. Vincentia (Spanish)
Sacred Heart H.S.

Smith, George Ben (Spanish)
Fairfax H.S.

Smith, Barbara E. (Portuguese)
Eagle Rock H.S.

Snyder, Elizabeth (Spanish)
Huntington Park H.S.

Sobel, Eli (German)
UCLA

Soper, Vera (German)
Valley J.C.

Stone, Floyd M.
Pomona H.S.

Swain, Jeraldine (Spanish)
Hawthorne H.S.

Templin, Ernest H. (Spanish)
UCLA

Thomas, Marie (French)
USC

Thomas, Michel K. (French)
Polyglot Inst. of Languages
Beverly Hills

Tilden, Lorraine (Spanish)
UCLA

Tirado, Inés (Spanish)
North Hollywood J.H.S.

Topik, Fred (German)
East Los Angeles J.C.

Tostado, Lupe M. (Spanish)
San Fernando H.S.

Travers, Seymour (Spanish)
El Camino College

Trenfel, Jacqueline (Spanish)
Point Loma H.S.

Tucker, William H. (Spanish)
Dorsey H.S.

Modern Language Forum

- Tupica, Nadia (Spanish)
South Pasadena H.S.
- Ulrich, Ursula (Spanish)
Eagle Rock H.S.
- Upman, Lillian (Spanish)
Oxnard H.S.
- Urrutia, Fermin (Spanish)
San Gabriel Mission H.S.
- Vegher, Barbara Jean (Spanish)
San Pedro H.S.
- Velasquez, Elisa (Spanish)
Birmingham H.S.
- Vella, Frances (Italian)
Mark Twain J.H.S.
- Vilaubi, Consuelo (Spanish)
East Los Angeles J.C.
- von Breyman, Gaby (French)
Ventura College (Evening)
- von Hofe, Harold (German)
USC
- Vredenburgh, Clifford (Portuguese)
Long Beach C.C.
- Waddingham, Gladys (Spanish)
Inglewood H.S.
- Wahlgren, Erik (German)
UCLA
- Waterman, John T. (German)
USC
- Watt, Ethel (Spanish)
Redondo H.S.
- Wayne, Robert D. (German)
Cal Tech
- Webster, Dorothy E. (Spanish)
Mark Twain J.H.S.
- Weide, Maxine (French)
Upland H.S.
- Whitworth, Kernan B., Jr. (French)
UCLA
- Wiese, Otto R.C. (German)
Pomona H.S.
- Wilbur, Terrence (German)
UCLA
- Wiley, Arthur (French)
Pasadena C.C.
- Wiley, Josephine (French)
Bakersfield H.S.
- Williams, Rev. Donald (French)
St. Augustine H.S.
- Williams, Grace (Spanish)
El Camino College
- Wilson, Nadia Z. (French)
Los Angeles C.C. (Evening)
- Wood, Mary M. (Spanish)
Daniel Webster J.H.S.
- Worcester, Virginia (French)
Culver City H.S.
- Zeitlin, Marion A. (Portuguese)
UCLA

LIST OF SCHOOLS

Airport Junior High School, Aviation Blvd., Los Angeles 45.
Alexander Hamilton High School, 2955 Robertson Blvd., Los Angeles 36.
Alhambra High School, 308 West Main, Alhambra.
Anaheim Union High School, 811 W. Center St., Anaheim.
Arcadia High School, Duarte and El Monte Avenues, Arcadia.
Artesia High School, 12108 E. Del Amo Blvd., Artesia.
Bakersfield High School, 1200 F Street, Bakersfield.
Barstow Union High School, Barstow.
Bell Gardens High School, 6119 Agra, Bell Gardens.
Bell Gardens Junior High School, 5841 Live Oak, Bell Gardens.
Bellarmine-Jefferson High School, 465 E. Olive Ave., Burbank.
Belmont High School, 1575 W. 2nd St., Los Angeles 26.
Belvedere Junior High School, 312 N. Record Ave., Los Angeles 63.
Beverly Hills High School, 241 Moreno, Beverly Hills.
Birmingham High School, 6451 Balboa Blvd., Van Nuys.
Bishop Conaty High School, 2900 W. Pico, Los Angeles.
Bonita High School, Bonita and Grand Avenues, La Verne.
Brea-Olinda Union High School, E. Birch St., Brea.
Burroughs High School, 916 N. 6th St., Burbank.
California High School, 9800 Mills Ave., Whittier.
California Institute of Technology, Pasadena 4.
Chaffey College, Ontario.
Chemawa Junior High School, 8330 Magnolia Ave., Riverside.
Citrus Junior College, 18824 E. Foothill, Azusa.
Coachella Valley Union High School, Thermal.
Compton High School, 601 Acacia, Compton.
Convent of the Holy Jesus, 500 Bellefontaine St., Pasadena 2.
Covina High School, Hollenbeck and Puente Avenues, Covina.
Culver City High School, 4601 Elenda St., Culver City.
Daniel Webster Junior High School, Graham Pl., Los Angeles.
Dorsey High School, 3537 Farmdale, Los Angeles 16.
Downey Union High School, 8521 E. Firestone Blvd., Downey.
Eagle Rock High School, 1750 Yosemite Dr., Los Angeles 41.
East Bakersfield High School, Bakersfield.
East Los Angeles Junior College, 5357 E. Brooklyn, Los Angeles 22.
Eastmont Junior High School, 400 Bradshaw, Montebello.
El Camino College, Crenshaw Blvd., Los Angeles.
El Segundo High School, El Segundo.
Elsinore High School, Elsinore.
Emerson Junior High School, 1650 Selby, Los Angeles 24.
Fullerton Junior College and High School, Fullerton.
Glendale High School, 1440 E. Broadway, Glendale 5.

Modern Language Forum

Hawthorne High School, 4859 W. El Segundo, Hawthorne.
Hemet High School, 831 E. Devonshire, Hemet.
Herbert Hoover High School, 561 Glenwood, Glendale 2.
Huntington Park High School, 6020 Miles Ave., Huntington Park.
Immaculate Heart College, 2021 N. Western Ave., Los Angeles 27.
Inglewood High School, 231 S. Grevillea, Inglewood 1.
John C. Fremont High School, 7676 S. San Pedro, Los Angeles 3.
John Muir High School, 1905 Lincoln, Pasadena 3.
La Canada Junior High School, 1100 Foothill Blvd., La Canada.
Laguna Beach High School, Laguna Beach.
Leuzinger High School, 4118 Rosecrans Ave., Lawndale.
Long Beach City College, 4901 E. Carson, Long Beach 8.
Los Angeles City College, 855 N. Vermont, Los Angeles 29.
Los Angeles High School, 4600 W. Olympic Blvd., Los Angeles 19.
Los Angeles State College, 5280 Gravais, Los Angeles.
Luther Burbank Junior High School, 3700 W. Jeffries, Burbank.
Marian Colbert School of Individual Instruction, 528 N. La Brea, Los Angeles 36.
Mark Keppel High School, 501 E. Hellman, Monterey Park.
Mark Twain Junior High School, 2200 Walgrove, Los Angeles 66.
Marlborough School, 5029 W. Third, Los Angeles 5.
Marshall High School, 3939 E. Tracy, Los Angeles 27.
Marymount College and High School, 10643 Sunset Blvd., Los Angeles 24.
McKinley Junior High School, 355 S. Oak Knoll, Pasadena 5.
Millikan High School, Long Beach 15.
Mission Bay High School, 2475 Grand Ave., San Diego 9.
Monrovia-Duarte High School, Colorado and Madison, Monrovia.
Mount St. Mary's College, 12001 Chalon Road, Los Angeles 49.
Narbonne High School, Walnut Ave., Lomita.
North Hollywood High School, 5231 Colfax, North Hollywood.
North Hollywood Junior High School, 4525 Irvine, North Hollywood.
Occidental College, 1600 Campus Road, Los Angeles 41.
Our Lady Queen of the Angels, 725 Castelar St., Los Angeles 12.
Oxnard High School, Oxnard.
Pasadena City College, 1570 E. Colorado, Pasadena 4.
Pasadena High School, 1560 E. Colorado, Pasadena 4.
Point Loma High School, 2335 Chatsworth St., San Diego.
Polyglot Institute of Languages, 331 N. Beverly Drive, Beverly Hills.
Polytechnic High School, Atlantic and 16th, Long Beach 13.
Pomona High School, Pomona.
Pomona College, Claremont.
Queen of the Angels Seminary, P.O. Box 1071, San Fernando.
Ramona Convent High School, 1700 S. Marengo, Alhambra.

LIST OF SCHOOLS

Redlands High School, Redlands.
Redondo Union High School, Redondo Beach.
Reseda High School, Reseda.
Rosary High School, 4106 42nd St., San Diego.
Rosemead High School, 9063 Mission Drive, Rosemead.
Sacred Heart High School, 2111 Griffin, Los Angeles 31.
St. Andrews High School, 42 Chestnut, Pasadena.
St. Mary's Academy, 3300 W. Slauson Ave., Los Angeles 43.
San Diego College for Women, Alcala Park, San Diego 10.
San Diego State College, San Diego 15.
San Fernando High School, 11133 O'Melveny Ave., San Fernando.
San Fernando Junior High School, 2nd and Brand, San Fernando.
San Gabriel High School, 801 Ramona St., San Gabriel.
San Gabriel Mission High School, Santa Anita at Broadway, San Gabriel.
San Pedro High School, 1001 West 15th St., San Pedro.
Santa Barbara High School, East Anapamu St., Santa Barbara.
Santa Barbara Junior College, 914 Santa Barbara St., Santa Barbara.
Scripps College, Claremont.
South Gate Junior High School, 8926 San Vicente, South Gate.
South Pasadena High School, 1401 Fremont Ave., South Pasadena.
Sun Valley Junior High School, 7330 Bakman Ave., Sun Valley.
Thomas Starr King Junior High School, 1400 Myra, Los Angeles 27.
University High School, 11800 Texas Ave., Los Angeles 25.
University of California, Los Angeles 24.
University of California, Riverside.
University of California, Santa Barbara College, Goleta.
University of Redlands, Redlands.
University of Southern California, Los Angeles 7.
Upland High School, Upland.
Valley Junior College, 13161 Burbank Blvd., Van Nuys.
Ventura College, Loma Vista Rd., Ventura.
Verdugo Hills High School, 10625 Plainview, Tujunga.
Whittier College, Whittier.
Woodrow Wilson High School, Ximeno at 10th, Long Beach 4.
Woodrow Wilson High School, 2839 N. Eastern, Los Angeles 32.
Woodrow Wilson Junior High School, 300 Sierra Madre, Pasadena 10.